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GIVEN BY
Mrs M. P. Grant
June 27, 1883.

MUSICAL PRIMER:

CONTAINING

THE RULES OF PSALMODY,

NEWLY REVISED AND IMPROVED.

Together with a number of Practical Lessons and Plain Tunes,

DESIGNED EXPRESSLY FOR THE USE OF LEARNERS.

BY ANDREW LAW.

THIRD EDITION.—PRINTED UPON THE AUTHOR'S NEW PLAN.

PHILADELPHIA:

PRINTED FOR THE AUTHOR, BY ANDERSON & MEEHAN, No. 59, LOCUST-STREET.

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Bos M. E. Church
June 27, 1883
M. 417.61

ADVERTISEMENT.

A Book, that might be obtained with little expense, and be suitable for learners at their first setting out, has been frequently called for. Such an one is the following. The rules, comprised in it, are explained with the utmost conciseness and simplicity. If the learner, upon perusing them and practising upon the additional lessons, and tunes, finds that he is like to succeed as a singer, he may safely venture to purchase other music; if not, he may relinquish his book and his undertaking together, without much loss of time or money.

THE NEW PLAN COMPARED WITH THE OLD.

The new plan has only one scale for all the parts and all the keys in music; which scale is composed of seven simple characters. The old plan has at least two scales for the parts, and seven for the keys, and these scales are each of them compounded of fourteen complicated characters, such as notes, lines, and spaces; here are three parts to every character, the note, the line, and the space, and all of them gain no advantage over the one simple note, in the new plan. The stave must include a ledger line above and below, making seven lines and seven spaces for each part; the two parts bass and treble together, making at least twenty-eight characters. To this must be added seven different keys of the same extent as the first, making on the whole seven times twenty-eight, or one hundred and ninety-six. The comparative view is, then, as seven to a hundred and ninety-six, or as one to twenty-eight. The advantages which are gained by the new plan are, then, very great, and of vast importance.

One objection which has been made against the plan is, that it is not known and in general use.

The same objection might have been made against the art of Printing when it was first invented; for it was not then known and in general use in any part of the world. What would have been the state of society at this time, compared with what it now is, if this objection had been made and adhered to, and have prevented the introduction of the art? Upon this ground every improvement in the arts must be rejected, and the world must stand where it is for ever; or we must suppose that improvements are in universal use before they are invented or introduced.

Characters. Explanations.

The diamond ◇, is mi; the square □, is faw; the round ○, is sol; and the quarter of a diamond ◺, is law.

	Notes, or marks of sound. mi	faw	sol	law	faw	sol	law	Rests, or marks of silence.	
Breves								Breve Rest	
Semibreves								Semibreve	
Minims								Minim	
Crotchets								Crotchet	
Quavers								Quaver	
Semiquavers									

Proportion of the Notes.

One Breve is

Two Semibreves,

Four Minims,

Eight Crotchets,

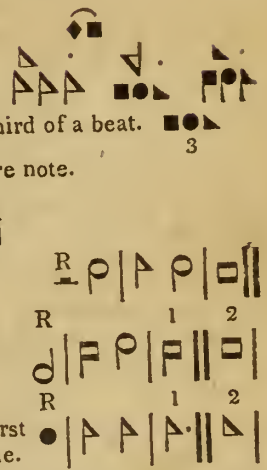
Sixteen Quavers,

Thirty two Semiquavers.

The rests have the same proportion except the semibreve, which fills a bar in triple time.

Characters.		Explanations.
Brace	{	Shows how many parts are sung together.
Cliff	G	Is used in Treble, Counter, and Tenor.
Cliff	F	Is used in Bass only.
Close	‖	Shows the end of the Tune.
Slur	⌣	Shows what notes are sung to one syllable.
Dot	·	At the right hand of a note, adds to it half its length.
Figure 3		Shows that each of the three notes is one third of a beat.
Single bar	|	Divides the time according to the measure note.
Double notes		Either may be sung.
Double bar	‖	Shows when to repeat.
Repeat	R	Shows that the tune is sung again from that note to a double bar, or close.
Figures 1, 2,		Show that the note under 1, is sung the first time, and that under 2, the second time.

Examples.

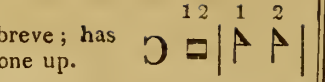


Preparative or leaning notes . These notes add nothing to the time of the bar in which they are used, for whatever time be occupied by them, so much must be taken from the notes with which they are connected.

TIMES.

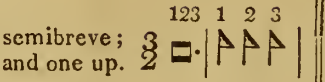
COMMON TIME.

Marked C — Is measured by one semibreve; has two beats, one down and one up.



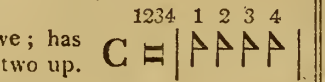
TRIPLE TIME.

Marked $\frac{3}{2}$ — Is measured by a dotted semibreve; has three beats, two down and one up.



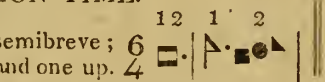
DOUBLE COMMON TIME.

Marked C — Is measured by one breve; has four beats, two down and two up.



COMPOUND COMMON TIME.

Marked $\frac{6}{4}$ — Is measured by a dotted semibreve; has two beats, one down and one up.



N. B. The hand falls at the beginning of every bar in all kinds of time.

MODES.

Names.	Length of a beat.
Very slow	A second and a half.
Slow	A second and a quarter.
Moderate	A second.
Cheerful	Seven eighths.
Lively	Two thirds.
Quick	Five eighths.
Very quick	Half a second.

MARKS OF DISTINCTION.

These notes are sung in a pointed and distinct manner.

Rules to find the mi.

Sharp, ♯. Flat, ♭.

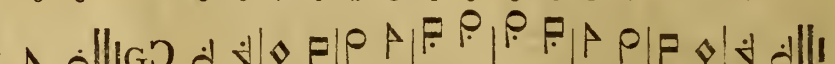
When there is neither sharp nor flat at the beginning of a tune, mi is in B

One	♯	mi is in F♯
Two	♯ ♯	mi is in C♯
Three	♯ ♯ ♯	mi is in G♯
Four	♯ ♯ ♯ ♯	mi is in D♯
One	♭	mi is in E
Two	♭ ♭	mi is in A
Three	♭ ♭ ♭	mi is in D
Four	♭ ♭ ♭ ♭	mi is in G.

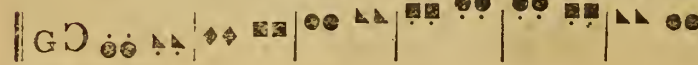
Sharp	♯	Raises a note half a tone.
Flat	♭	Sinks a note half a tone.
Natural	♮	Restores a note to its primitive sound.

FIRST LESSON. Sing without the beat.

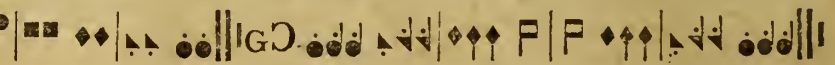
SECOND LESSON. One beat to each note.



THIRD LESSON. Two notes to each beat.



FOURTH LESSON. Three notes to each beat.



C 1	4 6	7 2	3 5	5 7	2 4	6 1
B 7	3 5	6 1	2 4	♭ 4 6	1 3	5 7
A 6	2 4	5 7	1 3	3 5	7 2	♭ 4 6
G 5	1 3	4 6	7 2	2 4	6 1	3 5
F 4	7 2	3 5	6 1	1 3	5 7	2 4
E 3	6 1	2 4	5 7	7 2	♭ 4 6	1 3
D 2	5 7	1 3	4 6	6 1	3 5	7 2
C 1	4 6	7 2	3 5	5 7	2 4	6 1
B	3 5	6 1	2 4	♭ 4 6	1 3	5 7
A	2 4	5 7	1 3	3 5	7 2	

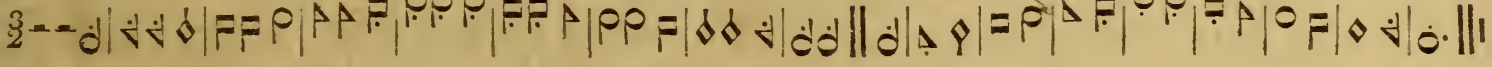
The figures at the left hand of each column of notes show the degrees of the sharp key; those at the right hand show the degrees of the flat key. This scale shows that the ◇ is between the two keys, and that the first degree of the sharp key is the first note above the ◇, and that the first degree of the flat key is the first note below the ◇.

It shows also the relative keys. Whenever the key is changed from a sharp key to a flat key, or from a flat key to a sharp key without an additional flat or sharp in the regular way in which they are set at the beginning of tunes, they are called relative keys. Every sharp key has its relative flat key a third below; and every flat key has its relative sharp key a third above. These admit of an easy and natural transition from one key to the other.

Every sharp at the beginning of a tune takes the place of the □ with the dot, and raises that te half a tone, and removes the ◇ and the key to the fifth above, or to the fourth below.

Every flat at the beginning of a tune takes the place of the ◇, sinks that note half a tone, and removes the ◇ and the key to the fourth above, to the fifth below.

SEVENTH LESSON.



RULES. The last note of the Bass is the key note, which is the first above or below the ◇; if above, it is a sharp key; if below, a flat key.

In every key there are seven degrees of sound, which are marked by these characters, to wit, ◇ □ ○ △ and the □ ○ △ with a dot over or under each of them, and these degrees are counted ascending. The eighth to each degree, is the same character, has the same name and is the same degree of the key.

In every sharp key, the □ is the first degree of the key; the ○ is the second degree; the △ is the third degree; the □, with the dot, is the fourth degree; the ○, with the dot, is the fifth degree; the △, with the dot, is the sixth degree; the ◇ is the seventh degree. The eighth degree being the same as the first, is called first.

The common chord, taken upon the key note, is counted ascending; but all, except F, G, and A, are sounded descending. Learners will sound them both ways at first. The figures show the degrees of the Key.

Scale of Degrees. 1 2 3 4 5 6 7 1

Common Chord. 1 5 3 1 1 3 5 1

Common Chord. 1 3 5 5 3 1 5

Common Chord. 1 3 5 5 3 1

FIFTH LESSON.

5 5 1 5 6 5 5 1 2 3 2 1

G

5 1 1 5 6 5 1 3 4 5 5 1

F

SIXTH LESSON.

5 1 2 3 2 1 7 6 5 5 1 2 3 4 3 2 1

G

5 3 2 1 7 1 2 2 5 5 6 5 1 4 5 5 1

F

EIGHTH LESSON.

G♯C

F♯C

Cheerful.

AMERICA. S. M.

Moderate.

MIDDLEBURY. C. M.

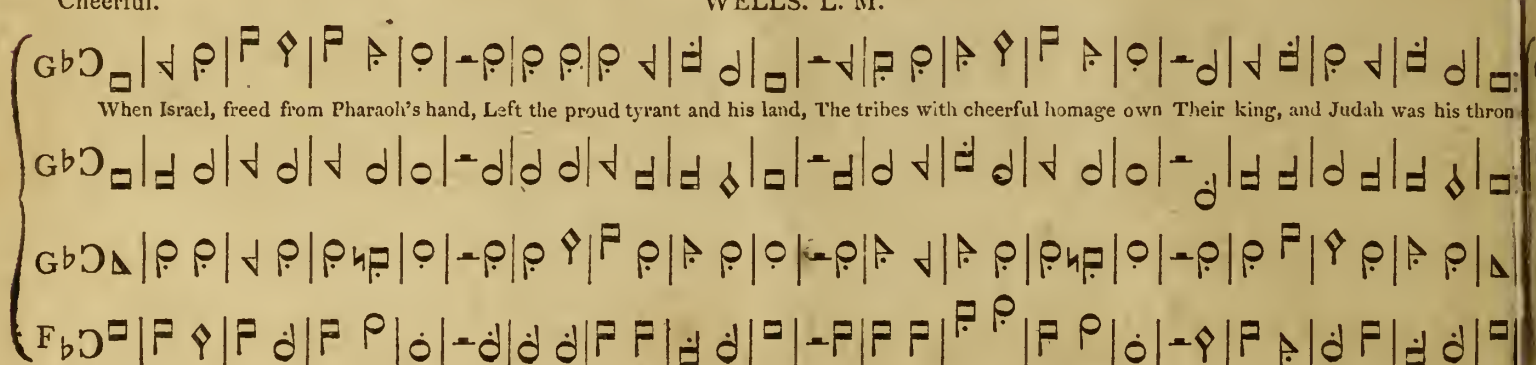
Moderate.

OXFORD. L. M.

Now let my faith grow strong and rise, And view my Lord in all his love; Look back to hear his dying cries, Then mount and see his throne abov

Cheerful.

WELLS. L. M.


When Israel, freed from Pharaoh's hand, Left the proud tyrant and his land, The tribes with cheerful homage own Their king, and Judah was his thron

Moderate.

DEERFIELD. L. M.

The heavens declare thy glory Lord; In every star thy goodness shines; But when our eyes behold thy word, We read thy name in fairer lines.

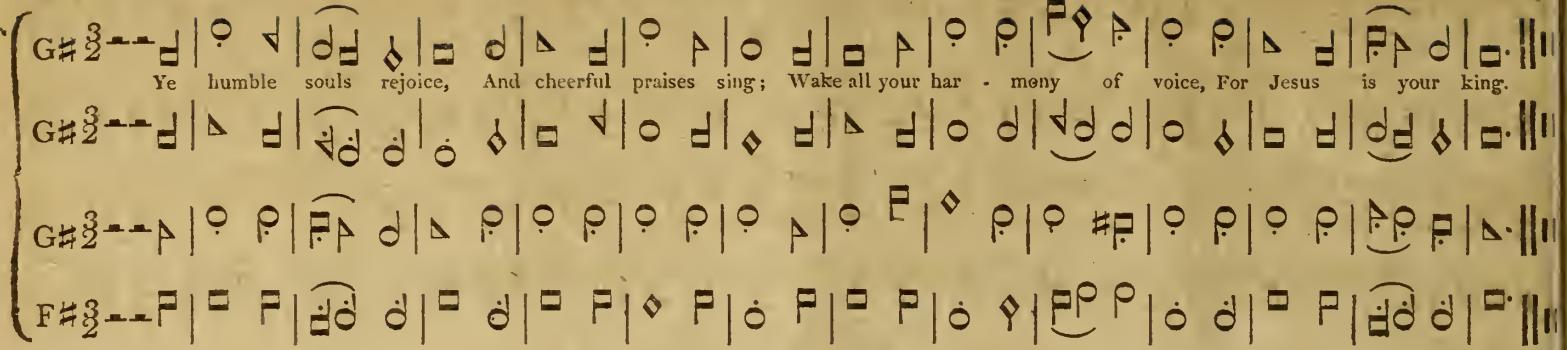
Cheerful.

GUILFORD. C. M.

My never ceasing song shall show The mercies of the Lord; And make succeeding ages know How faithful is his word.

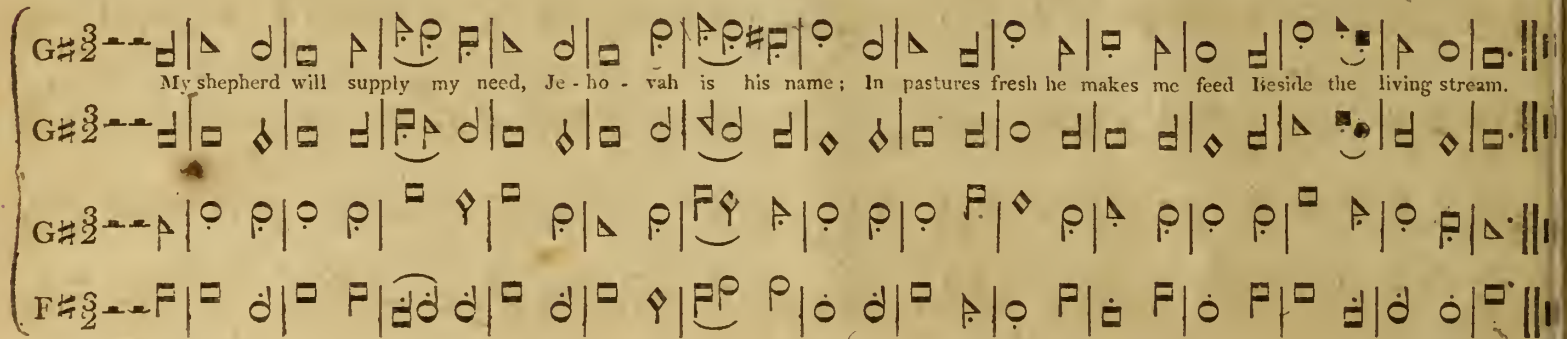
Moderate.

WOODBRIDGE. S. M.



Cheerful.

DOVER. C. M.



To God, the great, the ever bless'd, Let songs of honour be address'd; His mercy firm for - ever stands; Give him the thanks his love demands.

Cheerful. BATH. S. M.

MARYLAND. C. M.

Lo, what an en - - ter - taining sight Those friendly brethren prove, Whose cheerful hearts in bands unite Of har - mony and love.

Moderate.

SUFFOLK, C. M.

Awake my soul, to sound his praise, Awake my harp to sing; Join all my powers the song to raise, And morning incense bring.

Moderate.

NAMURE. C.M.

Awake, my heart, a - rise my tongue, prepare a tuneful voice: In God, the life of all my joys, Aloud will I rejoice.

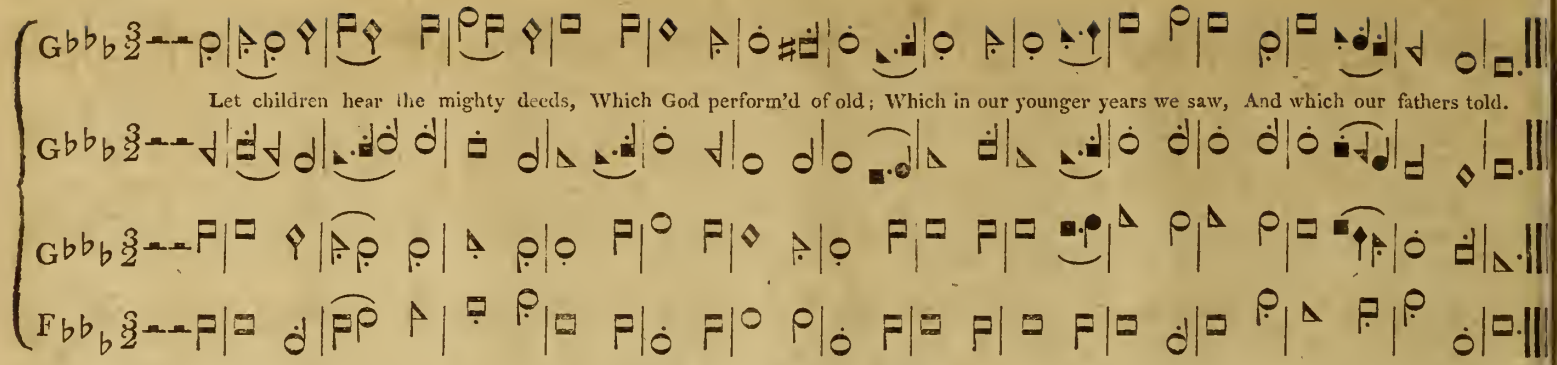
Moderate.

HEBRON. C.M.

Sweet is the mem'ry of thy grace, My God, my heavenly King; Let age to age thy righteousness In songs of Glory sing.

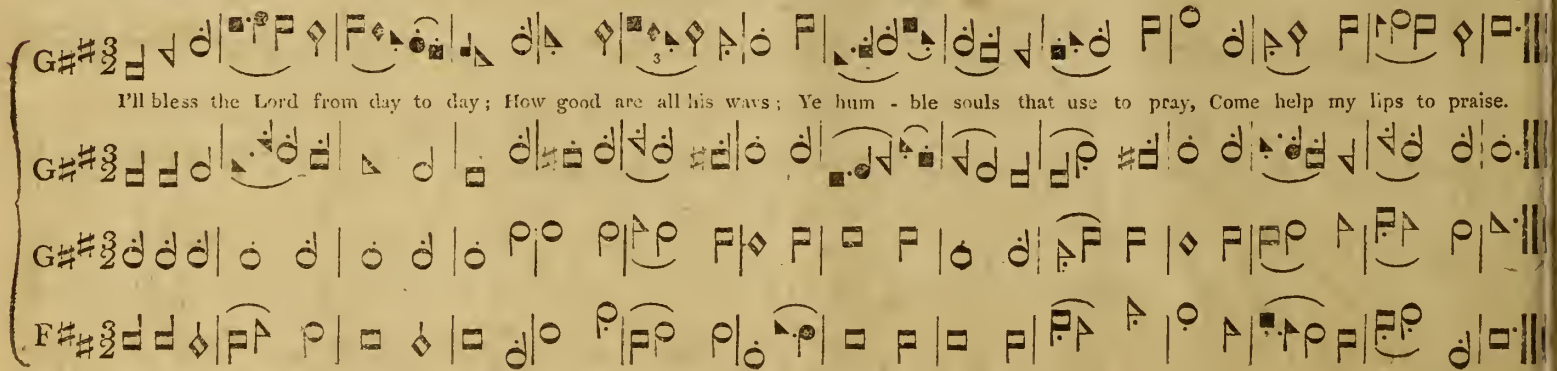
Moderate.

TENESEE. C. M.

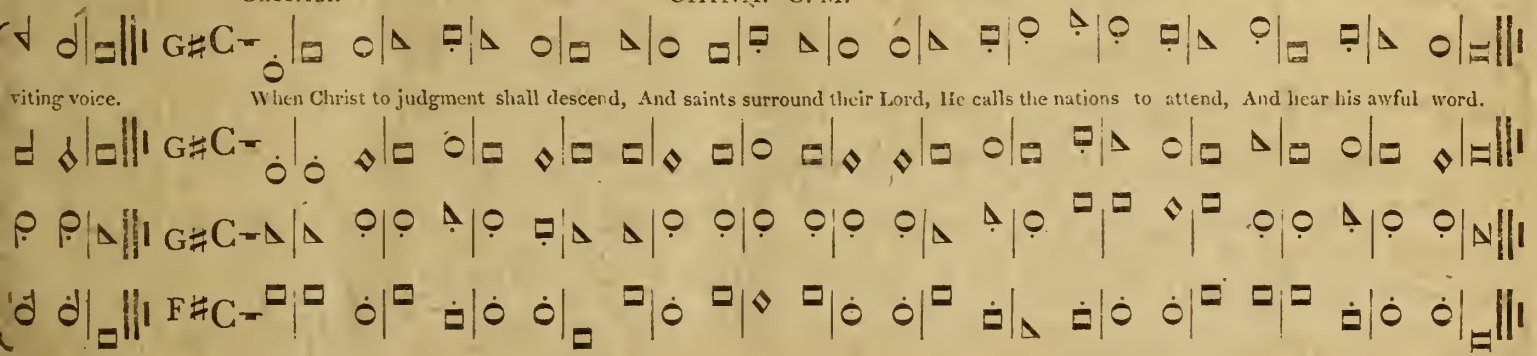


Moderate.

BRAINTREE. C. M.

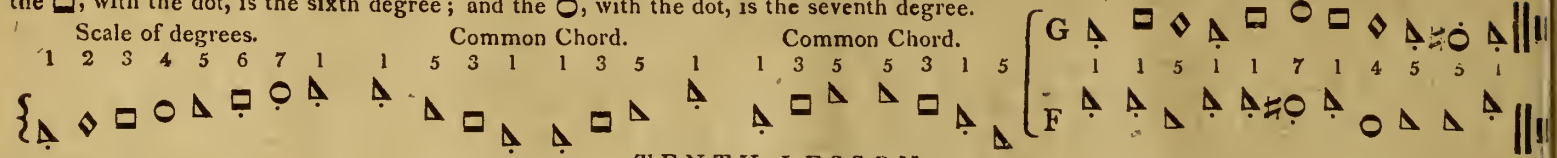


Cheerful. CHINA. C. M.


viting voice. When Christ to judgment shall descend, And saints surround their Lord, He calls the nations to attend, And hear his awful word.

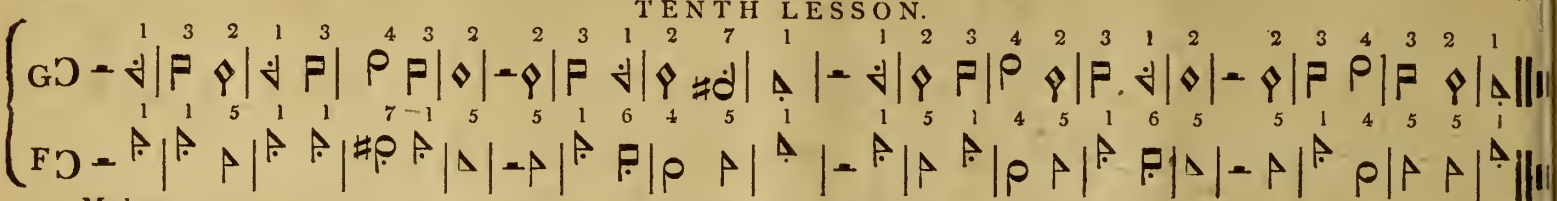
SCALE OF FLAT KEYS.

In every flat key, the ◺, with the dot, is the first degree of the key; the ◇ is the second degree; the □ is the third degree; the ○ is the fourth degree; the ◺ is the fifth degree; the □, with the dot, is the sixth degree; and the ○, with the dot, is the seventh degree.



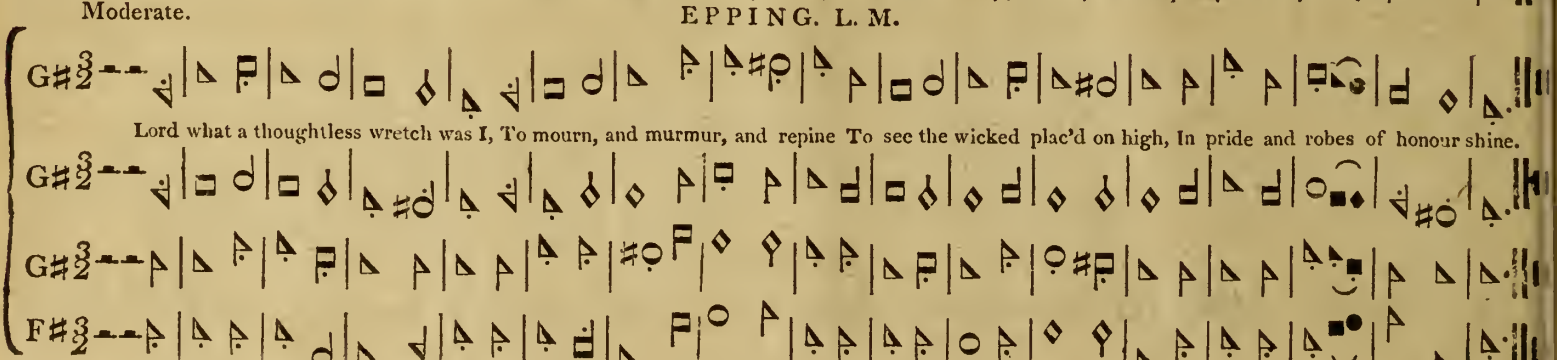
NINTH LESSON.

TENTH LESSON.



Moderate.

EPPING. L. M.


Lord what a thoughtless wretch was I, To mourn, and murmur, and repine To see the wicked plac'd on high, In pride and robes of honour shine.

SUPPLEMENT

TO THE

MUSICAL PRIMER,

CONTAINING

A VARIETY OF PLAIN AND SIMPLE TUNES.

BY ANDREW LAW.

PRINTED UPON THE AUTHOR'S NEW PLAN.

PHILADELPHIA:

PRINTED FOR THE AUTHOR, BY ROBERT & WILLIAM CARR, No. 51, SANSOM STREET.

DISTRICT OF PENNSYLVANIA, TO WIT:

BE IT REMEMBERED, That on the fourteenth day of August, in the thirty-sixth Year of the Independence of the UNITED STATES OF AMERICA, ANDREW LAW, of the said District, hath deposited in this Office the Title of a Book, the right whereof he claims as Author, in the words following, to wit:

Supplement to the Musical Primer, containing a Variety of Plain and Simple Tunes. By ANDREW LAW. Printed upon the Author's new plan.

In conformity to the Act of the CONGRESS of the UNITED STATES, intituled, "An Act for the Encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies, during the times therein mentioned;" and also to an act entitled, "An act supplementary to an act, entitled, An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies, during the Times therein mentioned; and extending the Benefits thereof to the Arts of Designing, Engraving and Etching Historical and other Prints."

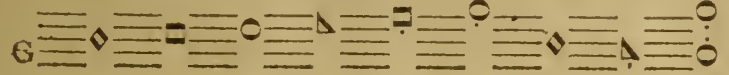
D. CALDWELL,
Clerk of the District of Pennsylvania.

COMPARATIVE VIEW OF THE PLAN, WITH AND WITHOUT LINES.

THIS plan of notation is supposed by some, to be imperfect without the lines; and that if they were added to the characters, no doubt would remain respecting the sounds of the notes. If those who doubt of the utility of the plan, will examine the following statement, and the comparative view, fairly and candidly, they may, perhaps, think differently, and be disposed to give the plan a trial.

The statement is this. That the plan of notation, consisting of seven characters without lines, is more perfect and complete than it can be by the addition of lines, or of any other marks whatever. Each of these characters is, of itself, a complete character; and the seven, form a scale which is adequate to all the purposes of notation. These characters perfectly and absolutely denote every sound of the scale of music, and that more clearly and with greater perspicuity, than any system that has ever been formed. The following example may illustrate the fact now stated.

Example.



The ◇ which stands against the third line, is as perfect as the line, and as perfect as it would be were the line running through it; and it shows what is the true sound of that note as clearly as any character whatever. The ▭ which stands against the third space, represents the sound of that space, and shows that the note is a semitone higher than the ◇; and the difference of these two notes is marked perfectly by these characters. The ○ which stands against the fourth line, shows that the sound is a whole tone above the ▭, and a semitone and tone above the ◇. The △ which stands against the fourth space, shows that the sound is a whole tone above the ○, and two whole tones above the ▭. The ▭ with a dot over or under it, which stands against the fifth line, shows that the sound is a semitone above the △. The ○ with the dot which stands against the fifth space, shows that the sound is a whole tone above the ▭ with the dot. In descending from the ◇, the △ with the dot which stands against the second space, shows that the sound is a whole tone below the ◇. The ○ with the dot which stands against the second line, shows that the sound is a whole tone below the △ with the dot, two whole tones below the ◇, and an eighth below the same note which stands against the fifth space.

These characters follow each other in the same ratio. If the ◇ be

fixed on any one of the seven sounds of the diatonic scale, whatever line or space it may be, the succession of characters will never vary from the example given above.

This scale of seven characters is applicable to all the parts of music; the bass, the tenor, the counter and the treble. It is also applicable to all the different keys in music. These seven characters denote the seven degrees of sound; every octave is the same, in every part and in every key. One scale of seven comprehends the whole of the system. But if the lines be added, there must be two scales for the parts, one for the bass and one for the other parts; and there are seven different keys, which require a different scale for each of them. These together make fourteen scales; and each of these scales consists of fourteen degrees; for they must extend to a ledger line above and below.

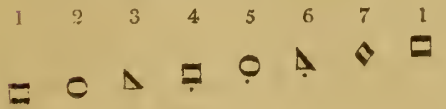
The intervals of every octave are the same in all systems. This is a law of nature which cannot be changed. But the method of expressing this same ratio of sounds, is different, in the different systems. The plan of no lines, denotes this same ratio of every octave by the same set of characters. Whereas, the system of lines denotes the same ratio of every different octave by a different set of lines and spaces.

The plan of no lines has one scale of seven characters. The plan of lines has fourteen scales of fourteen characters each. When the one scale of seven characters is learned, all the octaves of all the parts, and of all the keys are learned. But on the plan of lines, when one scale of fourteen characters is learned, there are still thirteen scales of equal extent, remaining unlearned. The comparative difference, is then as seven to one hundred and ninety six, or as one to twenty eight.

It is submitted to all who will examine fairly, to say, which must be the most laborious for the learner, seven, or one hundred and ninety six; and the most difficult to be retained in memory when learned.

The following is the Scale of seven characters according to the new plan.

Diatonic Scale.—*Ascending.*



Common Chord.

Diatonic Scale.—*Descending.*

A VIEW OF THE NEW PLAN OF PRINTING MUSIC,

AND OF THE NEW METHOD OF TEACHING THE ART OF SINGING.

THE Plan and Method exhibited, are different from any that have yet appeared. e principal objects of this plan and of this method, are to lessen the burden of learner; to facilitate the performance, or practice of Music; and to promote a neral improvement in the praises of our God and Redeemer.

Music printed without the lines, is more simple than it can be on lines and spa-; because the lines and spaces increase the number of the parts which compose characters, and render them more indistinct, and more difficult to be retained the memory. This plan will assist both the learner and the performer, in ascer-ning the true sounds of the notes in instances where the old method cannot afford aid for that purpose.

The Music is taught in this method by the degrees of the key, and the common ord taken upon the key note, or first degree of the key. Lessons of these are en in the scale of rules. There are only two keys in music, the sharp, or major y; and the flat, or minor key. There are also only two common chords taken on the key note, or first degree of the key; one for the sharp key, and one for flat key.

These keys and common chords have their particular characters for each degree, ich are fixed invariably; and whenever the key be shifted from one letter to other, the characters and the common chord are shifted with the key; and retain, m the key note, the same order of characters, of names and of arrangement of es and semitones. Hence, this method marks, with certainty, the intervals, or tances of the sounds. The places of the tones and semitones, the major and nor seconds, thirds and fourths are always in view. The semitones lie between diamond and the square, and the quarter of a diamond and the square with a over or under it. The diamond has a semitone above it, and three notes below the distance of a whole tone; the quarter of a diamond without the dot, has a nitone above, and two notes below of a whole tone; the square without the dot a semitone below, and two notes above of a whole tone; the square with the has a semitone below, and three notes above of a whole tone; the quarter of a mond with the dot has a whole tone above and below; the round with and without the dot has a whole tone above and below. Those who learn from this system can perform with confidence and firmness. Hence, when any two notes are placed at the distance of a second, a third or a fourth, it will instantly appear from the sight of the characters, whether the interval be a major or minor second, third or fourth. This is an advantage which the old method can never possess; for it cannot be known from the common notes upon lines and spaces, whether these intervals be major, or minor, only by referring back to the cliffs; but in this method it is visible in every bar.

This similarity of the characters, of the names of the notes, and of the order of the tones and semitones, in every part of the music, and in all the different changes of the keys, render the business of the learner very simple and easy; and will greatly diminish the expenses of tuition, and the consumption of time neeessarily employed in learning the Art. By this method, children will soon learn to read music as easily as they read other books. And those who practise upon this method, will find the burden of the performer greatly alleviated, and they will be able to sing any part that is within the compass of their voices.

The following are testimonials in favor of the new method of noting and printing Music. The Rev. WILLIAM STAUGHTON, D D. *Rev.* B. ALLISON, D. D. *Rev.* JOHN M'CLASKEY, *Rev.* RICHARD SNEATH, *Rev.* WILLIAM COLBERT, G. K. JACKSON, *Mus. Doct. Professor* HUBBARD, *Captain* JOHN HENRY, *and* JONATHAN H. HUBBARD, *Esquire, are gentlemen of high respectability in Literature, and of a fine taste in the Art of Music. Their opinions of the system will add great weight in support of the plan. They are, therefore, here presented to the public.*

The preceding statement of the numerous advantages which result from Mr Law's new mode of writing and teaching sacred music, we believe to be correct. The angular appearance of some of the characters Mr. Law has selected, may not at first strike the eye so agreeably as the round ones in common use, but, when the pupil, as by a charm, finds himself suddenly introduced into the knowledge of music,

and in possession of Ideas which have been acquired, before the present happy invention, only by a series of tedious labour, he will feel himself impelled to respect the talents of Mr. Law, and, as a testimony of his gratitude, to assist in procuring him a deserved retribution in the circulation of his work.

Teachers of Psalmody in the United States and other parts of the world, are requested to investigate and patronise it. They will find its principles easily attained, and in the use of it, their toil diminished and their success increased.

We cordially wish the work an universal circulation.

W. STAUGHTON.
B. ALLISON.

The Committee appointed by the Conference to take into consideration Mr. Law's new method of noting and teaching vocal music, *Report*,

First. It is their opinion that the said method is an improvement; and that learners will obtain the knowledge of vocal music and the art of singing, sooner and easier therefrom than from the old method.

Secondly. The Committee do hereby recommend the said method, and the books containing the same, to the use of those who may be disposed to learn Sacred Music.

JOHN M'CLASKEY.
RICHARD SNEATH. } *Committee.*
WILLIAM COLBERT.

Philadelphia, April 10th, 1807.

SIR,

NEW-YORK, December 5, 1805.

The Italian Solmization formed by Guido into Hexachords and Tetrachords, with the art of reducing all Music to the Natural Major and Minor Keys by the use of Transposition Cliffs, is very difficult to students in general, also the French Solmization (though a great improvement on the Italian) is possessed of the same labour of Transposition. The time and study it will take learners to be well acquainted with the seven Cliffs, viz. the Soprano, Mezzo-Soprano, Contra-Tenor, Tenor, Tenor Bass, Bass and Treble, is *very materially* lessened by your new and ingenious plan of Notation, being an important discovery for the expediting of Practical Psalmody.——With wishing your plan the success it merits,

I am Sir, with much respect,
Your humble Servant,

REV. ANDREW LAW. G. K. JACKSON.

DARTMOUTH COLLEGE, 2d November, 1805

To all whom it may concern,

This may certify, that I have carefully perused Mr. ANDREW LAW's n method of noting and printing Music, and feel confident that it is much prefera to the common practice of printing on lines and spaces, for Church Music. I li wise feel confident that his method very much diminishes the task of learning read Music by note. The method in which he has arranged the different parts tunes, though considered by some as an innovation, is perfectly agreeable to practice of Handel, Arne, Boyce, Purcel, Arnold, Madan, and all the great Eu pean masters.

JOHN HUBBARD,
Mathematical and Natural Philosophy Professor

WINDSOR, November 8th, 1805

SIR,

I tender you my best thanks, for the copy of your "*Art of Singing*;" and much flattered with the assurance that my opinion of your system, would be pleasi to you. I can only say, that, I shall rejoice in every opportunity of giving my te mony to your merit, as *the Inventor of the best and most summary mode of obtain a knowledge of vocal Music.*

I am aware that envy, prejudice, a barbarous taste, and the obstinacy of the v gar, will place obstructions in the way of your laudable endeavours, to introdu Music as a science, and the compositions of the great masters, into our church and religious assemblies:—but it will be some consolation to reflect, that, you sha the fate of all those who first attempt to improve the human species, in whatever either useful or ornamental. The thunders of the Vatican did not deter Galil from teaching that the earth was spherical; nor the murmurs of the Sorbonne, terrupt the useful labours of La Fontaine; nor will you, I trust, be discouraged difficulties, which will certainly yield to time, and the prevalence of correct formation.

I am, Sir, with much respect and esteem,
Your most humble Servant,

Reverend Mr. LAW. JOHN HENRY.

WINDSOR, VERMONT, November 12th, 1805.

AR SIR,

Having attentively examined your new method of printing and teaching vocal sic, it has my entire approbation; and every departure from the old mode I deem seful improvement.

The tunes contained in your three several parts form a collection of sacred harny, decidedly preferable to any heretofore published in America, and appear to well calculated to correct the public taste, and, what is of more importance, to the cause of virtue and religion.

I am, Dear Sir,
Your very obliged Servant,
JONATHAN H. HUBBARD.

. ANDREW LAW.

The Subscribers having learned the Art of Music, by the Rev. Andrew Law's new system, can state from experience, that they have found a previous study of it, of the utmost importance in gaining a knowledge of vocal music, written or printed with the old notes on lines and spaces. Considering the simplicity of this system, when compared with the old method, and reflecting on the difficulties attending the study of that method, which, from a previous knowledge of this system, are rendered mere trifles; we do not hesitate to declare, that such a course is to be preferred by all who wish to gain a knowledge of the art of music in a short time.

MICHAEL SNIDER.
CHARLES A. ERDMANN
GEO. SNIDER.

Philadelphia, June 13th, 1811.

RONDO, (*Ital.*) RONDEAU, (*French.*)—A composition, vocal or instrumental, generally consisting of three strains, the first of which ses in the original key, while each of the others is so constructed in point of modulation as to reconduct the ear in an easy and natural nner to the first strain. This construction is an inherent and indispensable quality in the Rondo, since it takes its name from the cirnstance of the melody going round, after both the second and third strain, to the first strain, with which it finally closes. In the vocal ndo considerable discernment is requisite in the choice of proper words. The lines of the first strain should be complete in themves, while those of each of the other strains, should not only rise out of them, but, like the music, lead to them again.

DR. BUSBY.

MONS. ROUSSEAU, in the close of his definition of the Rondeau, observes:

'Every time that a sentiment expressed in the first branch, brings with it a reflection which enforces it, and places it in the second; ery time that a description of the condition of him who speaks, filling the first branch, clears a comparison in the second; every time t an affirmation in the first branch contains its proof, and its confirmation in the second; lastly, every time that the first branch conns the proposition of doing a thing, and the second the reason of the proposition: in these different cases, and in others similar, the ndeau is always well placed."

ADVERTISEMENT.

The first and second Parts of the Art of Singing are comprised in the Harmonic Companion, which is a volume of 120 pages. It contai the rules of Psalmody, one hundred and forty five Psalm and Hymn tunes; which are adapted to all the different metres now in use: and eig set pieces.

The third Part of the Art of Singing, or Musical Magazine, the first and second numbers, are printed with seven characters. This volu of one hundred and twenty eight pages contains a large variety of Anthems and Set Pieces. The two volumes may be bound together.

The music is selected from the most eminent masters, and is published upon the most correct principles of the art, and according to t original design of the authors.

OBSERVATIONS.

This Supplement is designed for the aid of the Pupil, who has made himself master of the Primer; that he may move on gradually t wards the more elevated and sublime compositions of Music. Let him remember, that simplicity is the ground work of sublimity. That long practice upon simple and plain music is the most sure guide to the summit of perfection. Let him remember also, that a restless disp sition while treading the necessary steps, plunges many into the depths of despondency; and they never arrive to that happy point, where mus soothes and delights the soul.

Moderate. PITTSBURG. L. M. Soft. Loud.

Great God, attend, while Zion sings To spend one day with thee on earth Exceeds a thousand days of mirth.

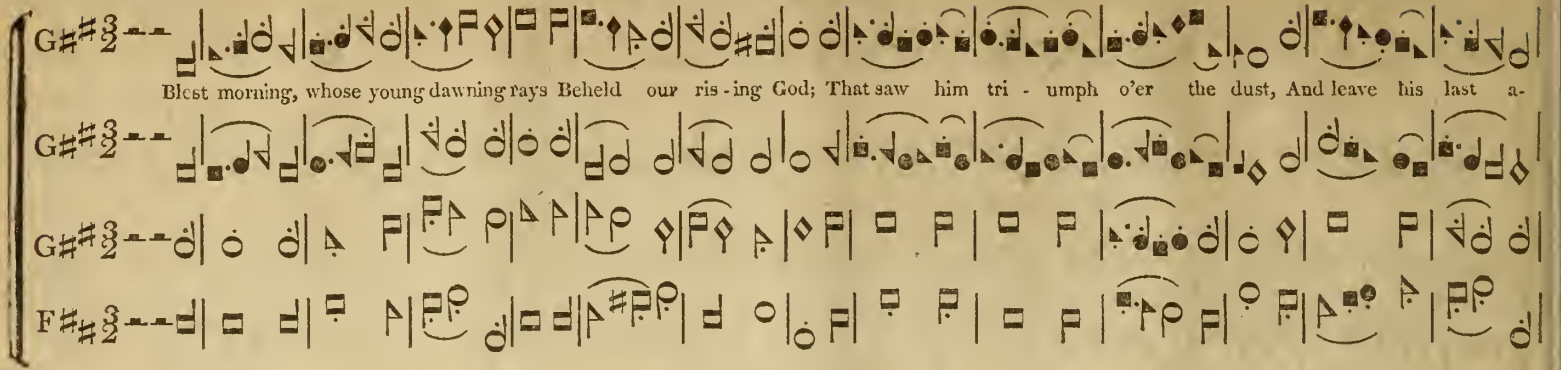
The joy that from thy presence springs; Exceeds a thousand days of mirth,

Moderate. PLEYEL'S. L. M.

The wonders, Lord, thy love has wrought, Exceed our praise, surmount our thought; Should I attempt the long detail, My speech would faint, my numbers fail

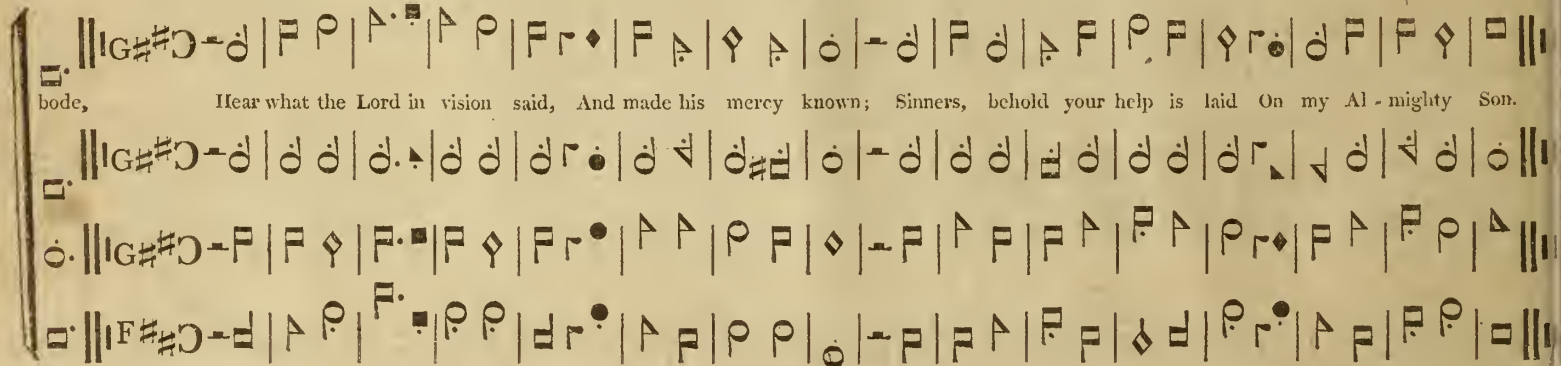
Moderate.

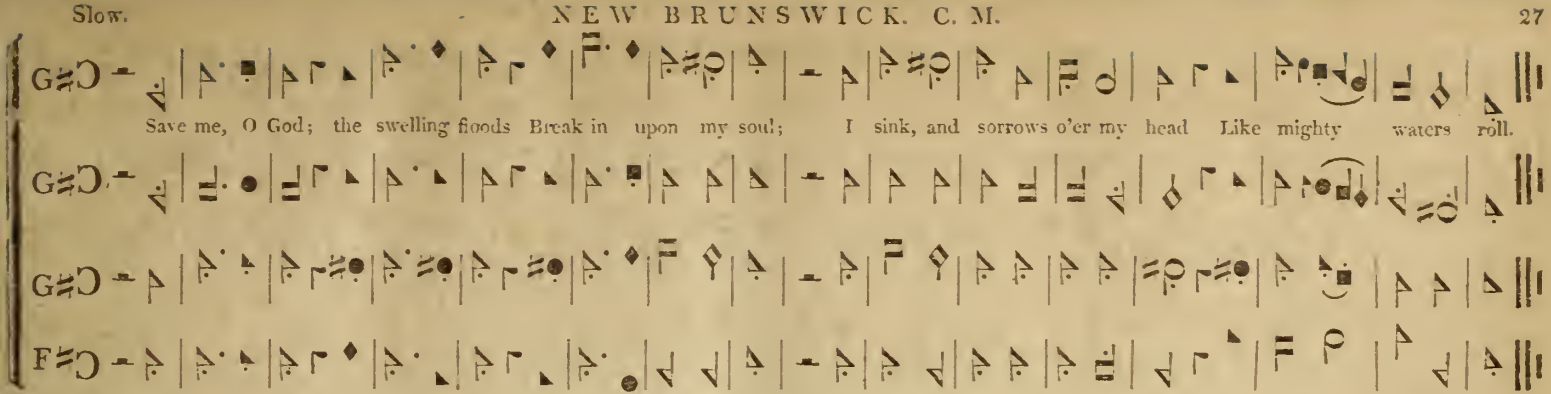
WHITTON. C. M.



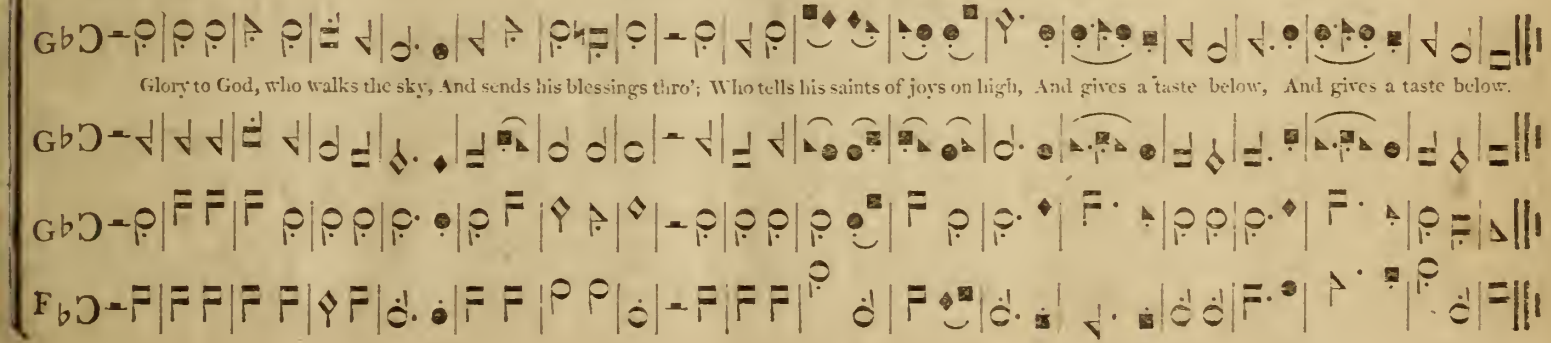
Moderate.

LUZERNE. C. M.

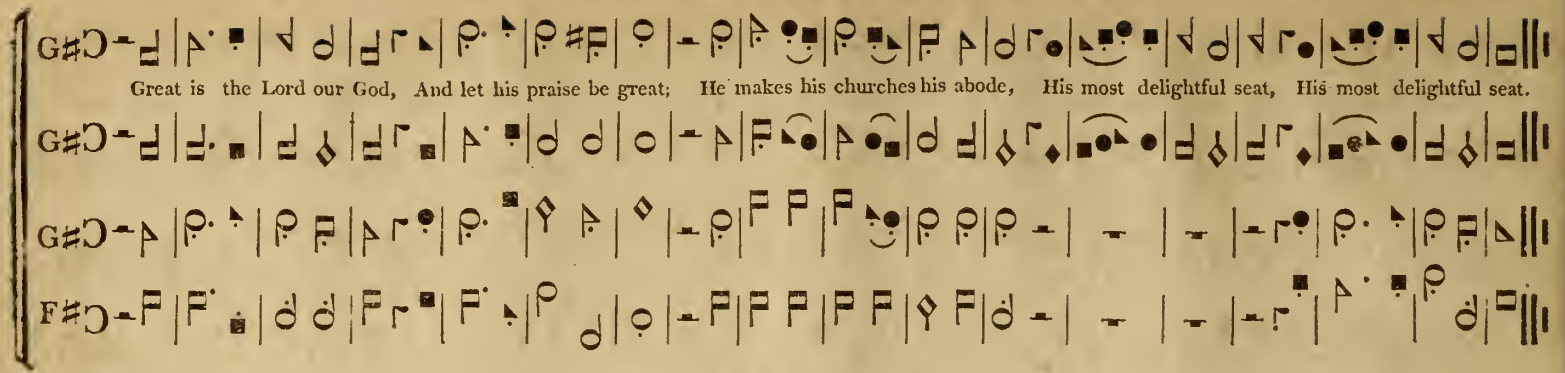




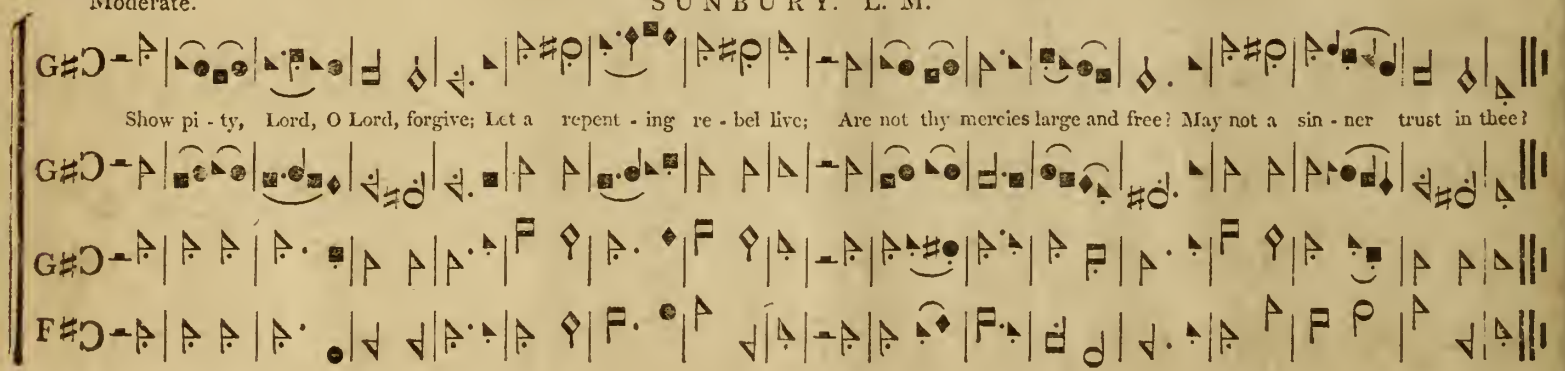
Moderate. FAIRFIELD. C. M. Soft. Loud.


Glory to God, who walks the sky, And sends his blessings thro'; Who tells his saints of joys on high, And gives a taste below, And gives a taste below.

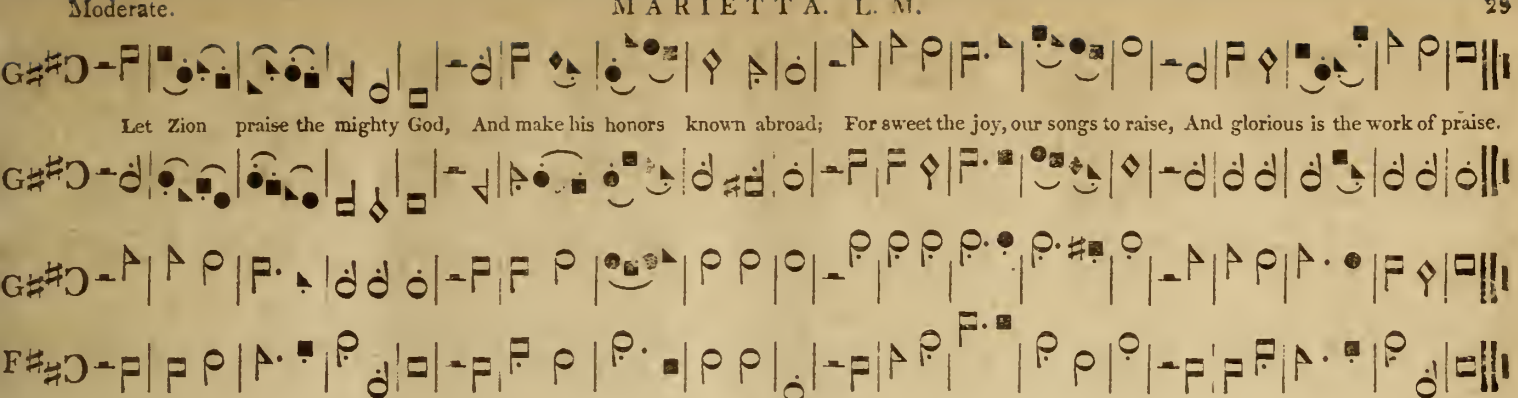
Moderate. **BRIDGETOWN. S. M.** Soft. Loud.


Great is the Lord our God, And let his praise be great; He makes his churches his abode, His most delightful seat, His most delightful seat.

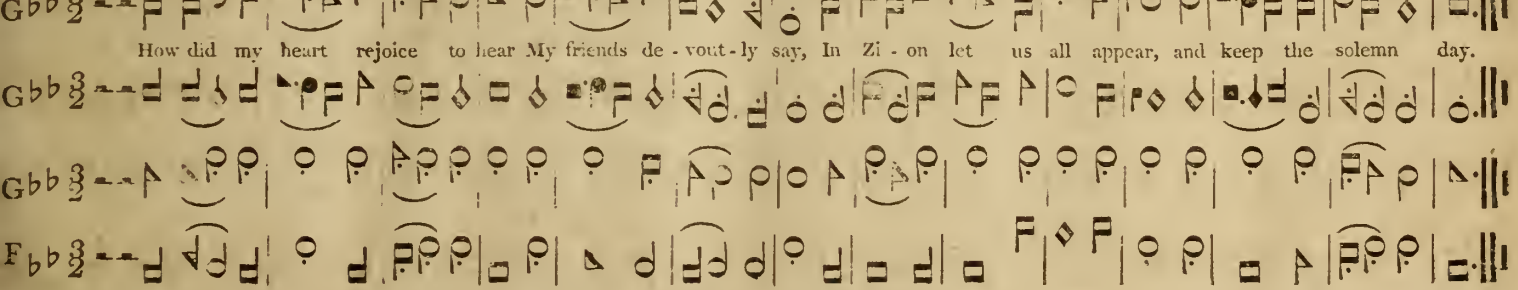
Moderate. **SUNBURY. L. M.**



Moderate. MARIETTA. L. M.

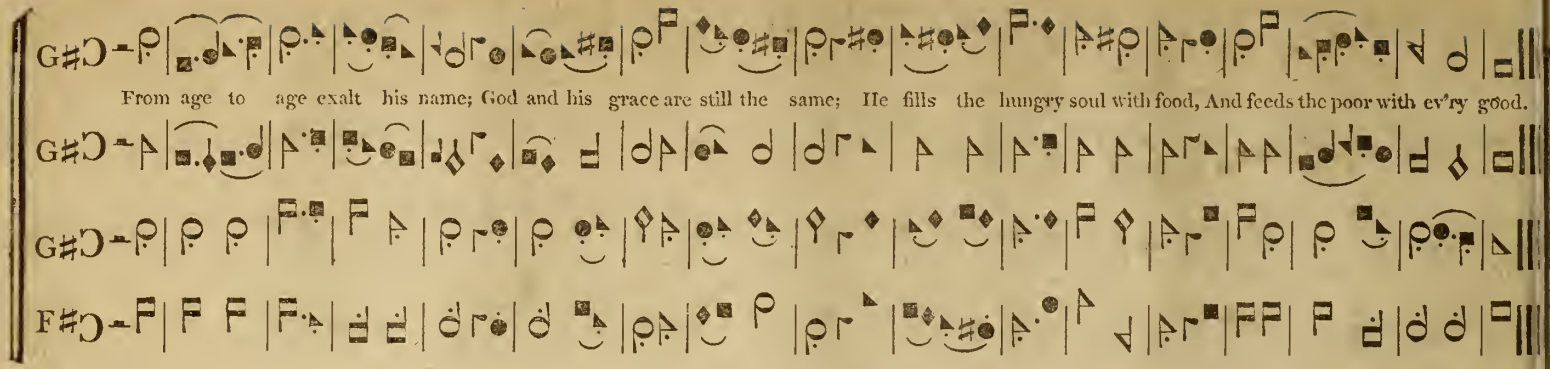

Let Zion praise the mighty God, And make his honors known abroad; For sweet the joy, our songs to raise, And glorious is the work of praise.

Cheerful. WILLOWGROVE. C. M.



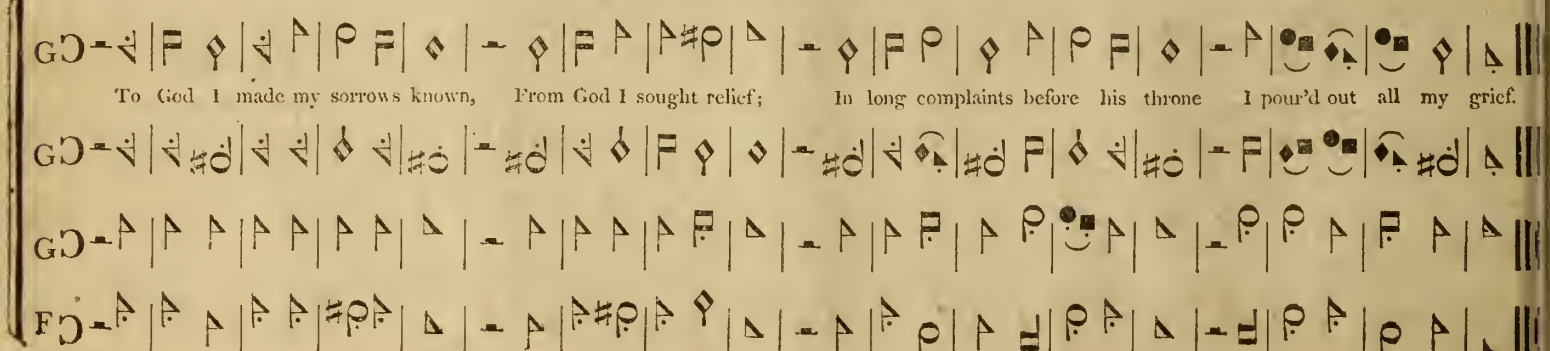
Moderate.

BELLEFONT. L. M.


From age to age exalt his name; God and his grace are still the same; He fills the hungry soul with food, And feeds the poor with ev'ry good.

Moderate.

STANDISH. C. M.



Moderate.

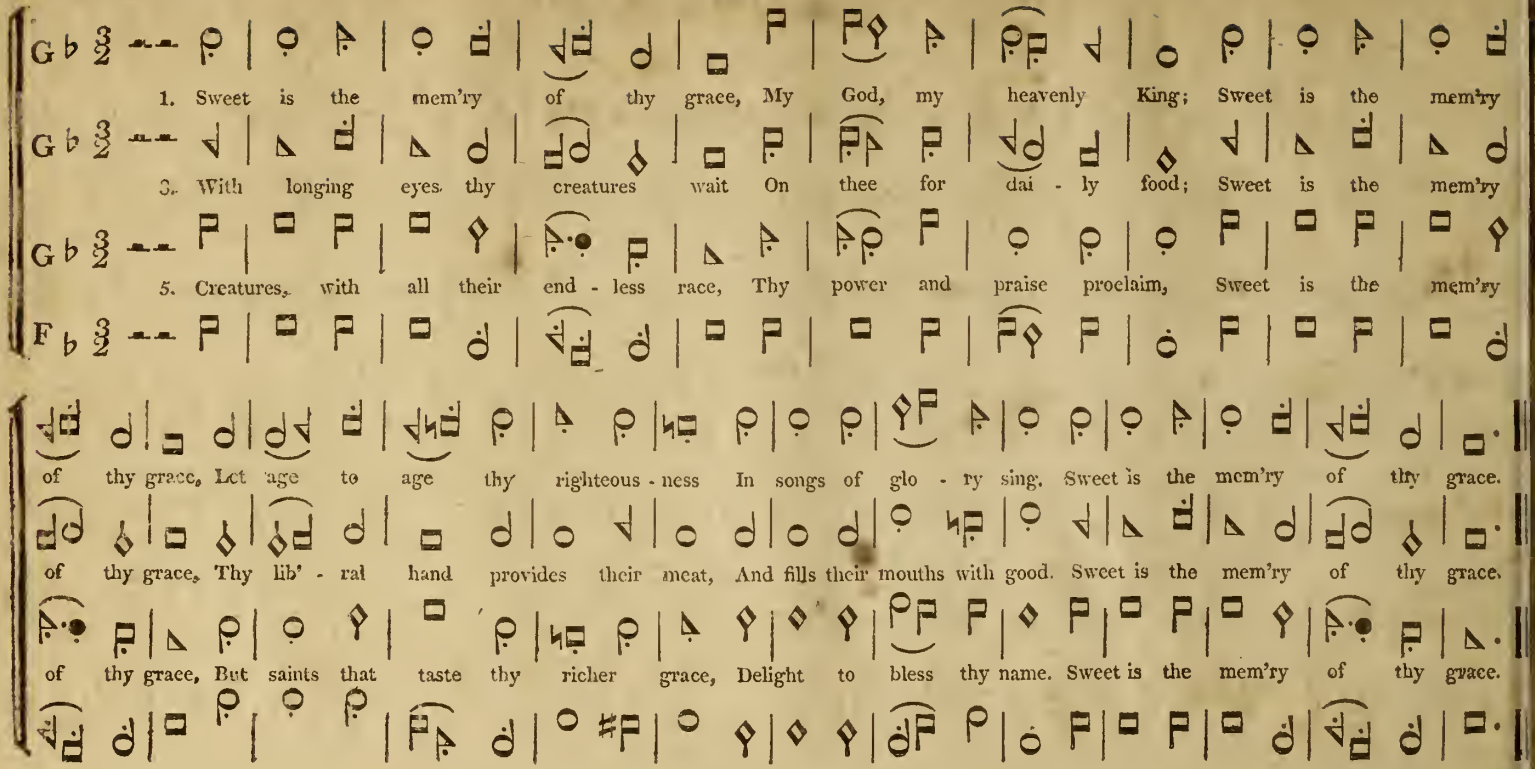
LEXINGTON. L. M.

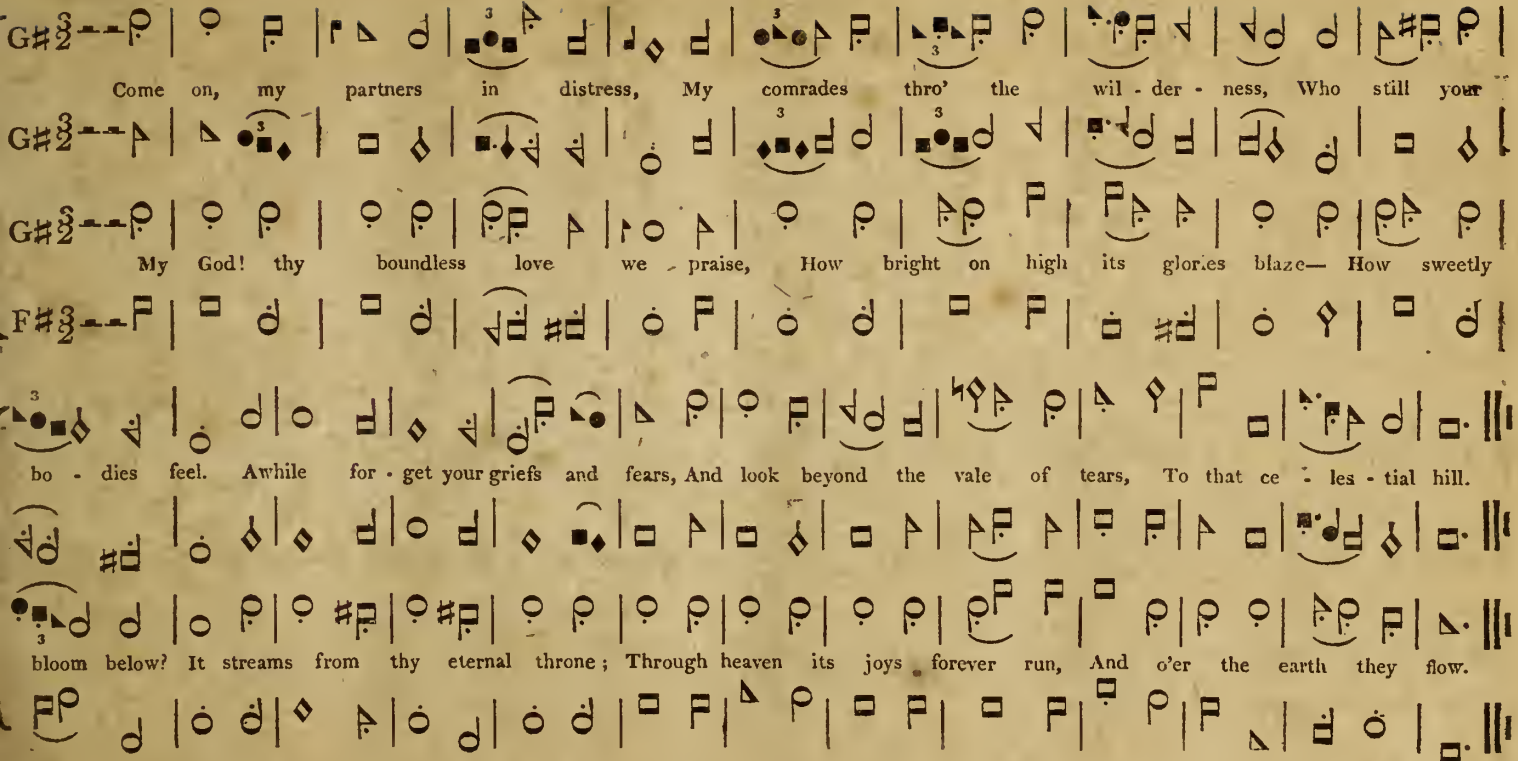
Lord, I can suffer thy rebukes When thou with kindness dost chastise; But thy fierce wrath I cannot bear; O let it not against me rise!

Moderate.

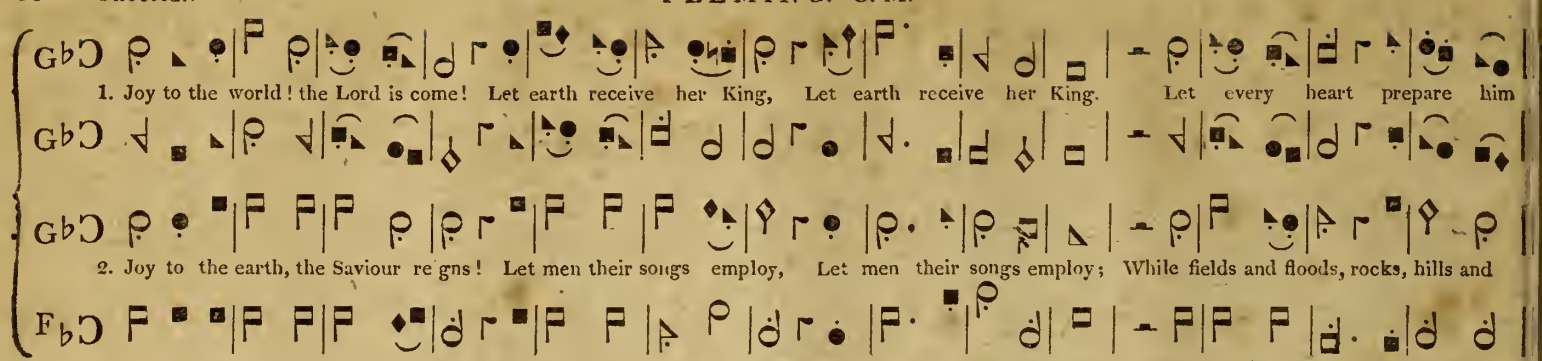
STRASBURG. S. M.

Our moments fly apace, Nor will our minutes stay; Just like a flood our hasty days Are sweeping us away.


1. Sweet is the mem'ry of thy grace, My God, my heavenly King; Sweet is the mem'ry
3. With longing eyes thy creatures wait On thee for dai - ly food; Sweet is the mem'ry
5. Creatures, with all their end - less race, Thy power and praise proclaim, Sweet is the mem'ry
of thy grace, Let age to age thy righteous - ness In songs of glo - ry sing. Sweet is the mem'ry of thy grace.
of thy grace, Thy lib' - ral hand provides their meat, And fills their mouths with good. Sweet is the mem'ry of thy grace.
of thy grace, But saints that taste thy richer grace, Delight to bless thy name. Sweet is the mem'ry of thy grace.


Come on, my partners in distress, My comrades thro' the wil - der - ness, Who still your
My God! thy boundless love we praise, How bright on high its glories blaze— How sweetly
bo - dies feel. Awhile for - get your griefs and fears, And look beyond the vale of tears, To that ce - les - tial hill.
bloom below? It streams from thy eternal throne; Through heaven its joys forever run, And o'er the earth they flow.

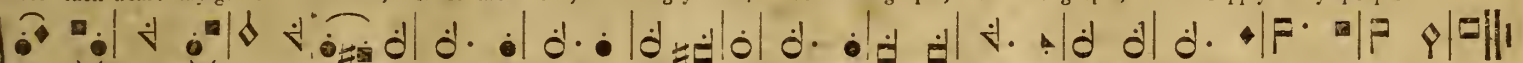
FLEMING. C. M.


1. Joy to the world! the Lord is come! Let earth receive her King, Let earth receive her King. Let every heart prepare him
2. Joy to the earth, the Saviour reigns! Let men their songs employ, Let men their songs employ; While fields and floods, rocks, hills and

Moderate. HAMPOLE. Pec. M.

room, Let every heart prepare him room, And heaven and nature sing. 1. Come, thou soul transporting Spirit, Bless the sower and the seed;
plains, while fields and floods, rocks, hills and plains, Repeat the sounding joy. 2. O may all enjoy the blessing, Which thy word's design'd to give;

Let each heart thy grace in - her - it, Raise the weak, the hungry feed; From the gospel, from the gospel, Now supply thy people's need.



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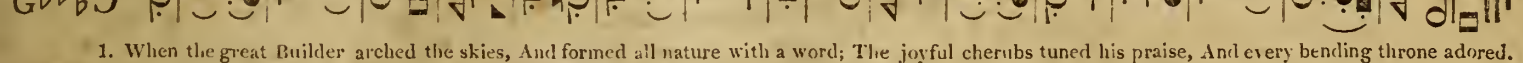
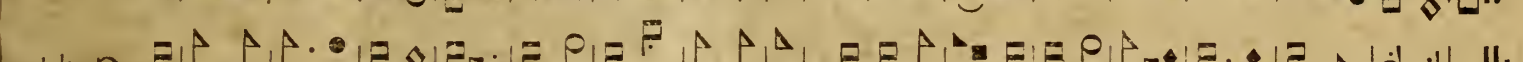
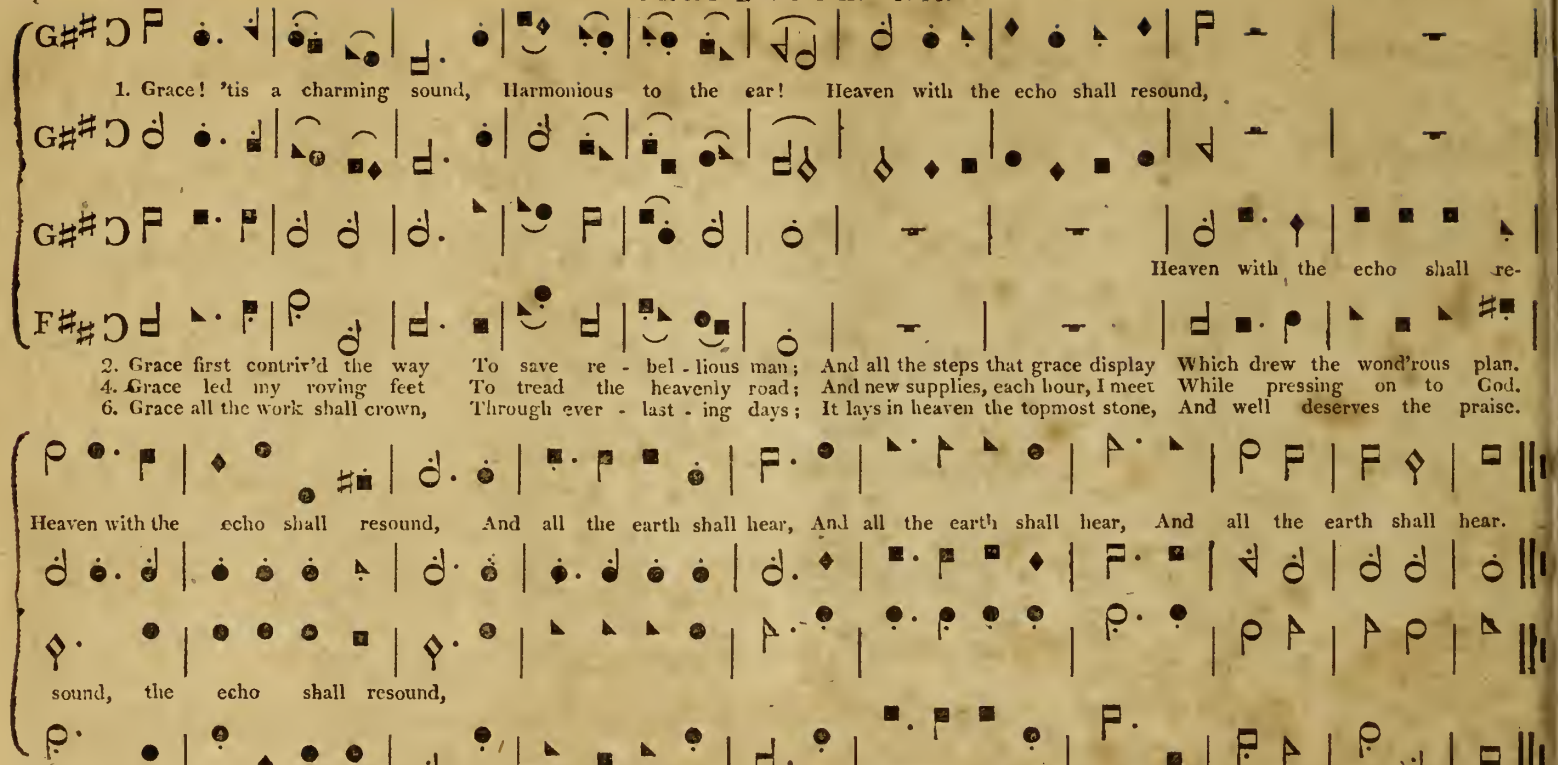
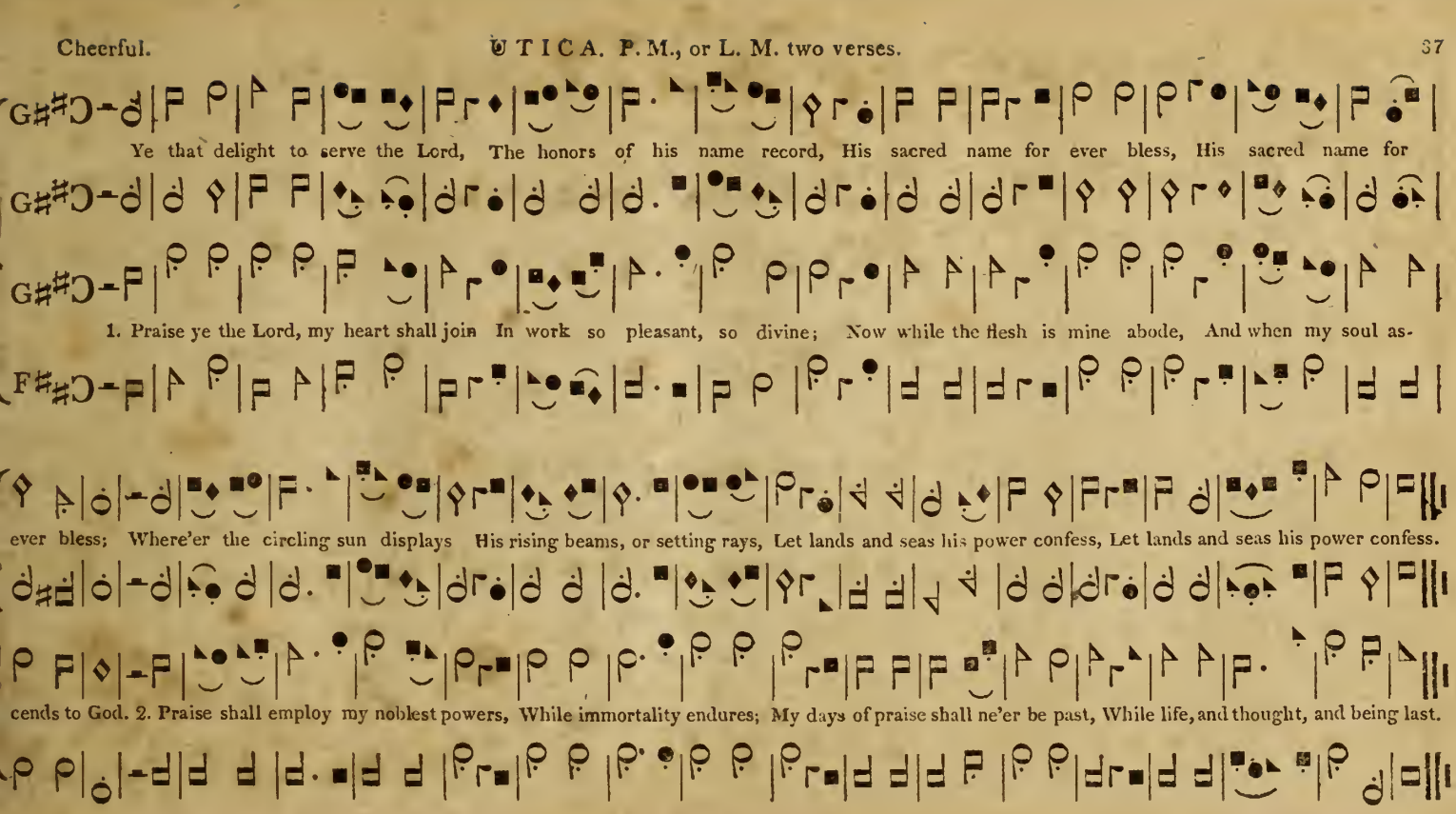
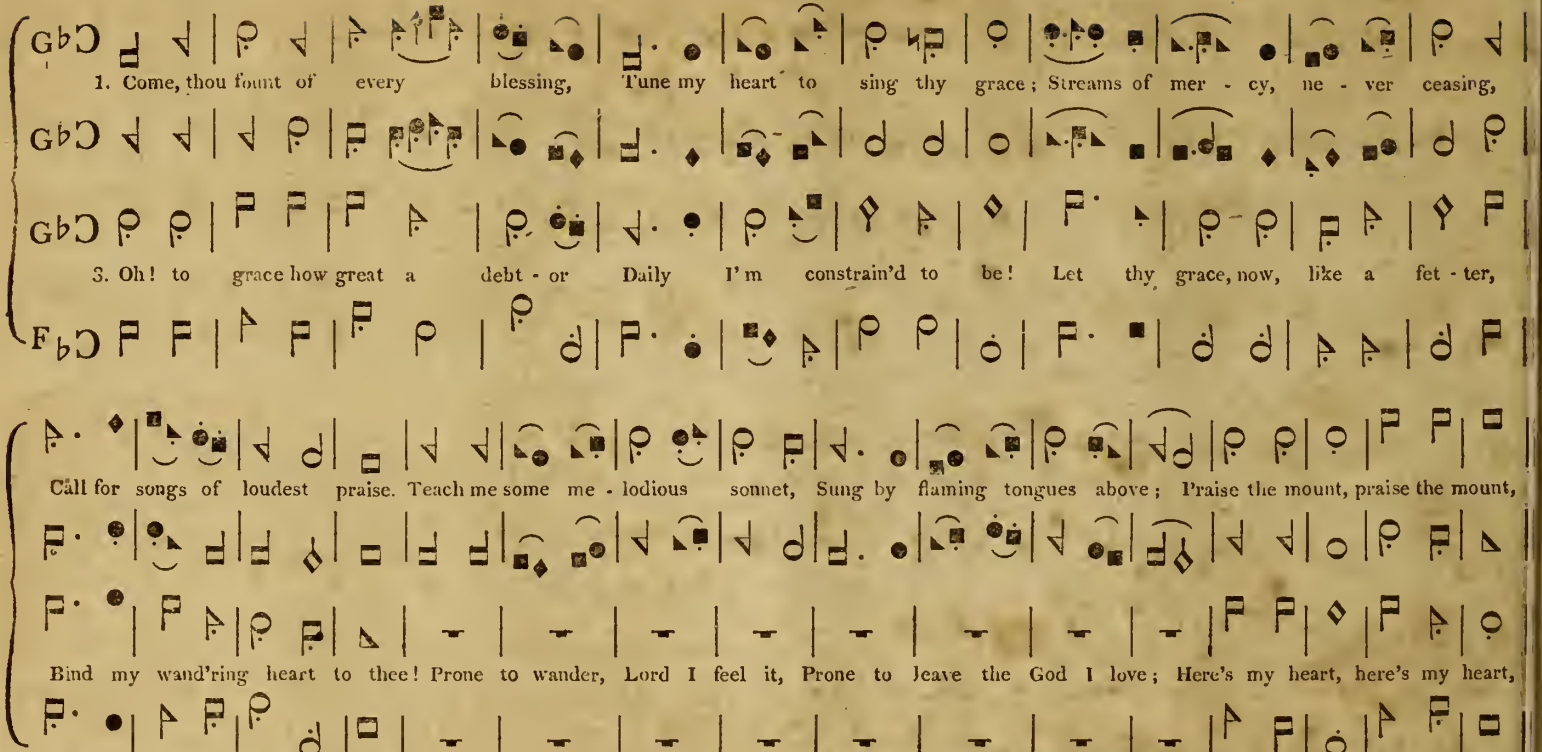
PALESTINE. L. M.

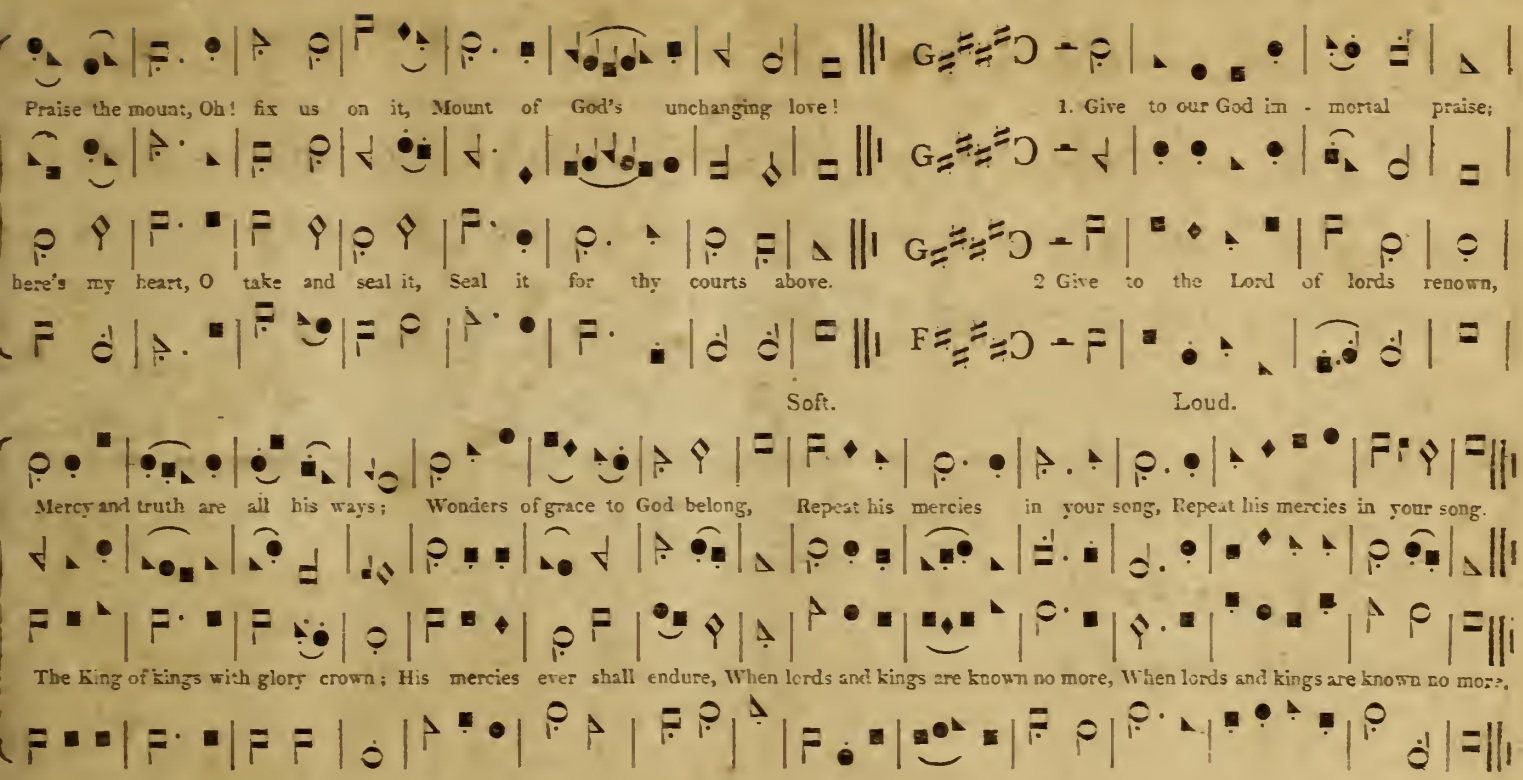

1. When the great Builder arched the skies, And formed all nature with a word; The joyful cherubs tuned his praise, And every bending throne adored.

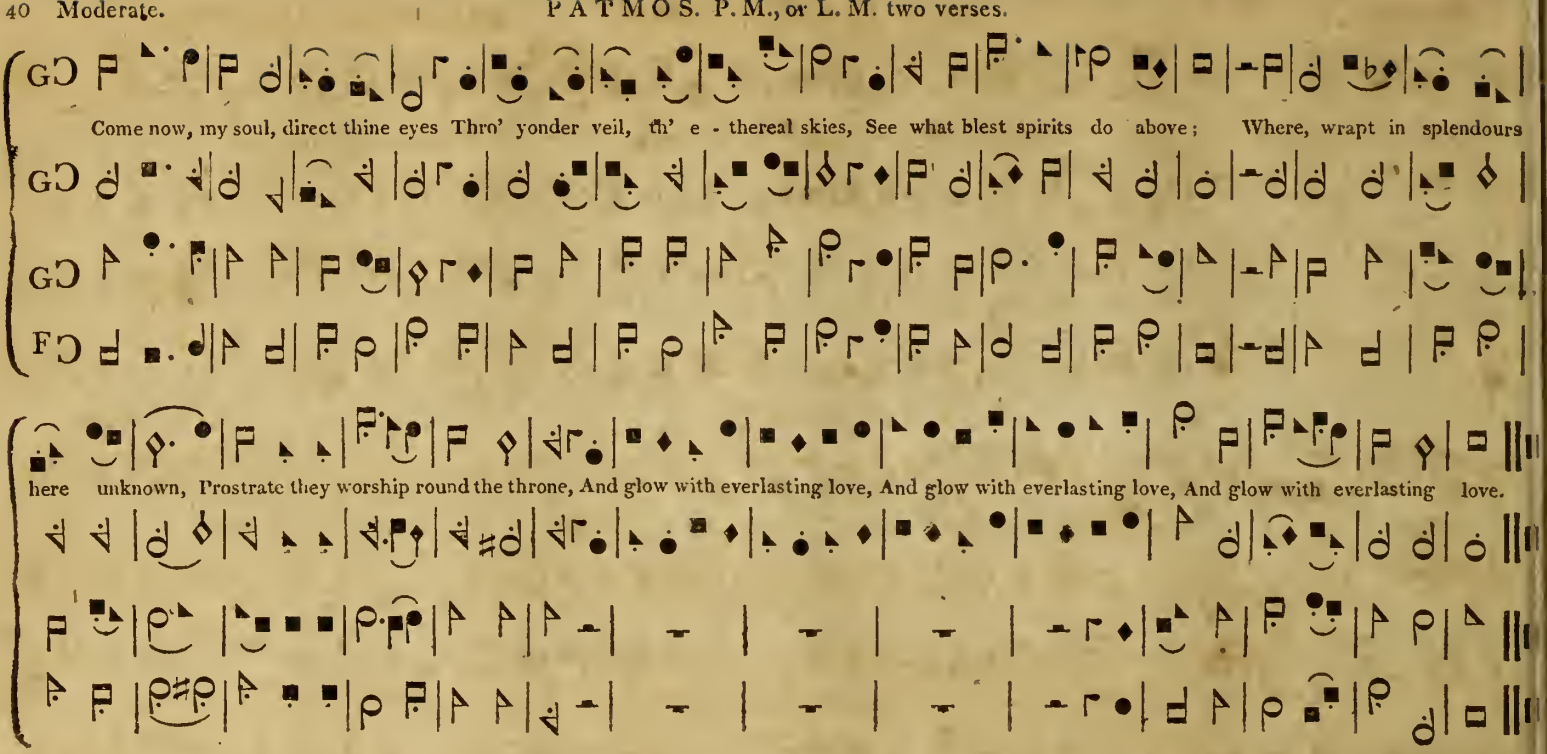

7 Then to thy throne victorious king, Then to thy throne our shouts shall rise, Thine everlasting arm we sing; For sin the monster bleeds and dies.

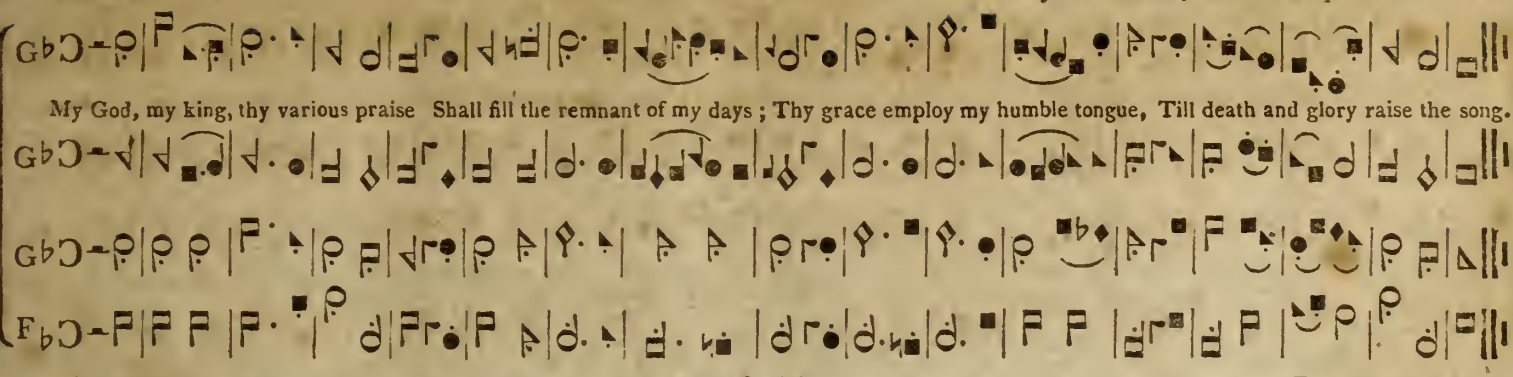

1. Grace! 'tis a charming sound, Harmonious to the ear! Heaven with the echo shall resound,
Heaven with the echo shall re-
2. Grace first contriv'd the way To save re - bel - lious man; And all the steps that grace display Which drew the wond'rous plan.
4. Grace led my roving feet To tread the heavenly road; And new supplies, each hour, I meet While pressing on to God.
6. Grace all the work shall crown, Through ever - last - ing days; It lays in heaven the topmost stone, And well deserves the praise.
Heaven with the echo shall resound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.
sound, the echo shall resound,


Ye that delight to serve the Lord, The honors of his name record, His sacred name for ever bless, His sacred name for
1. Praise ye the Lord, my heart shall join In work so pleasant, so divine; Now while the flesh is mine abode, And when my soul as-
ever bless; Where'er the circling sun displays His rising beams, or setting rays, Let lands and seas his power confess, Let lands and seas his power confess.
cends to God. 2. Praise shall employ my noblest powers, While immortality endures; My days of praise shall ne'er be past, While life, and thought, and being last.

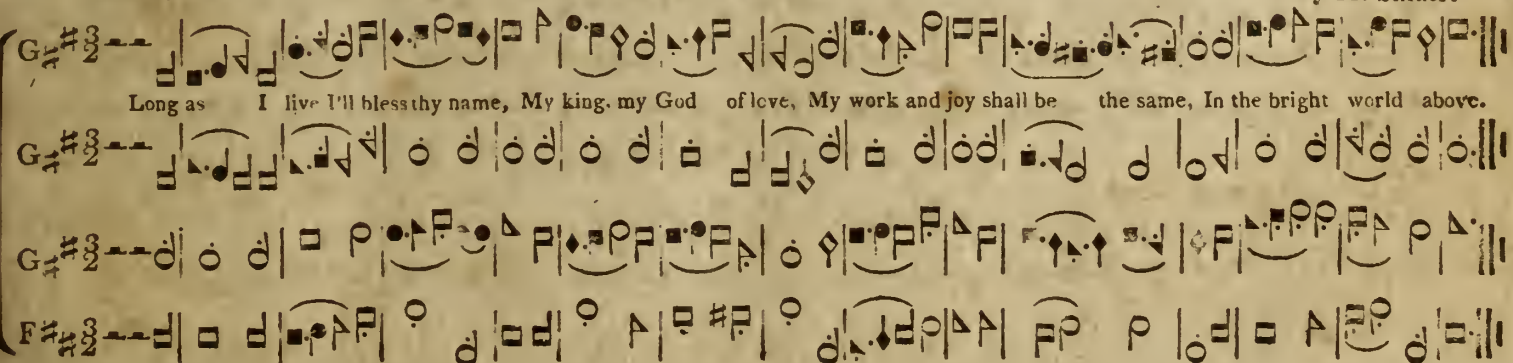

1. Come, thou fount of every blessing, Tune my heart to sing thy grace; Streams of mer - cy, ne - ver ceasing,
3. Oh! to grace how great a debt - or Daily I'm constrain'd to be! Let thy grace, now, like a fet - ter,
Call for songs of loudest praise. Teach me some me - lodious sonnet, Sung by flaming tongues above; Praise the mount, praise the mount,
Bind my wand'ring heart to thee! Prone to wander, Lord I feel it, Prone to leave the God I love; Here's my heart, here's my heart,

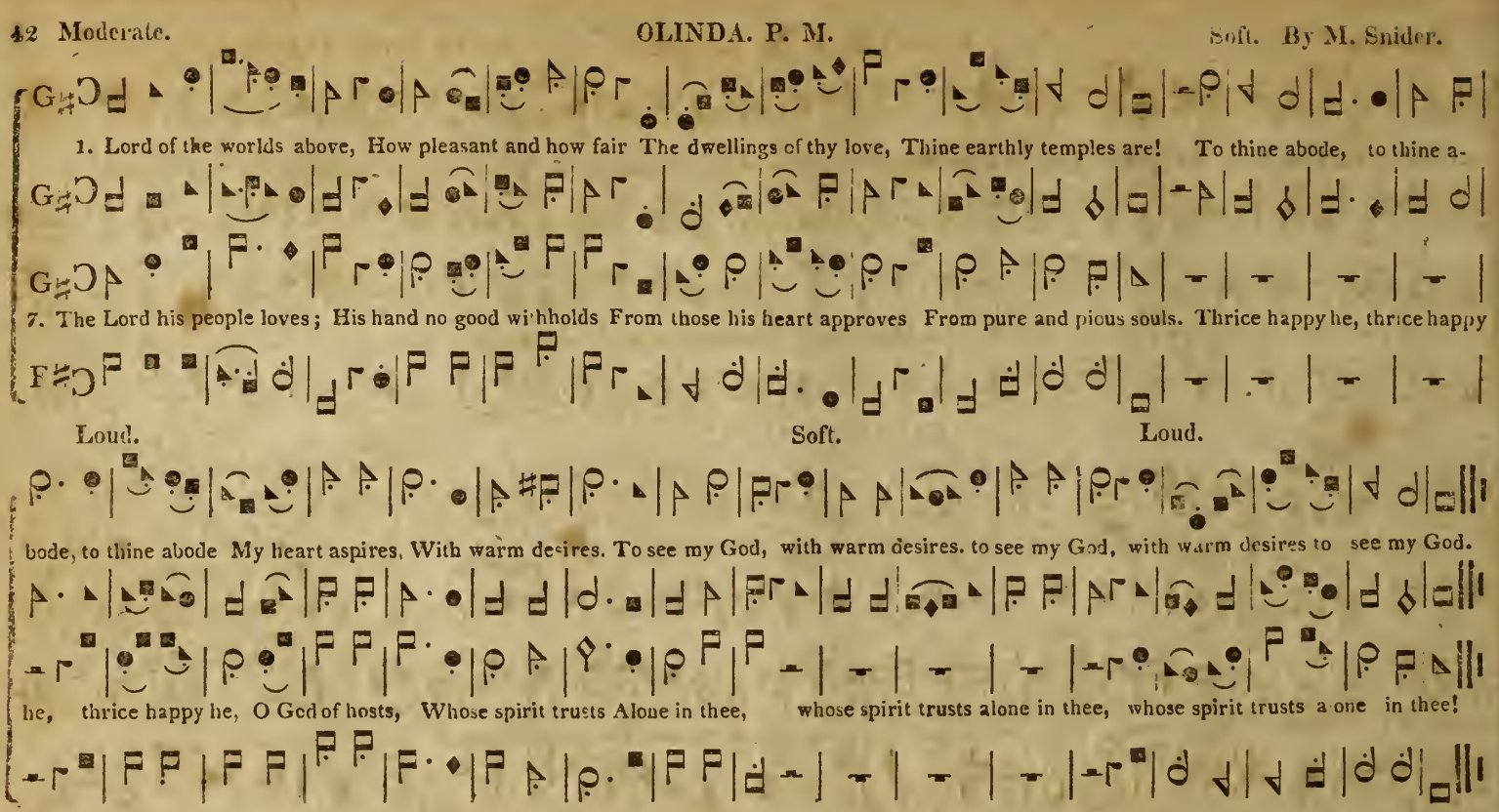

Praise the mount, Oh! fix us on it, Mount of God's unchanging love!
1. Give to our God im - mortal praise;
here's my heart, O take and seal it, Seal it for thy courts above.
2 Give to the Lord of lords renown,
Soft.
Loud.
Mercy and truth are all his ways; Wonders of grace to God belong, Repeat his mercies in your song, Repeat his mercies in your song.
The King of kings with glory crown; His mercies ever shall endure, When lords and kings are known no more, When lords and kings are known no more.


Come now, my soul, direct thine eyes Thro' yonder veil, th' e - thereal skies, See what blest spirits do above; Where, wrapt in splendours
here unknown, Prostrate they worship round the throne, And glow with everlasting love, And glow with everlasting love, And glow with everlasting love.


My God, my king, thy various praise Shall fill the remnant of my days ; Thy grace employ my humble tongue, Till death and glory raise the song.

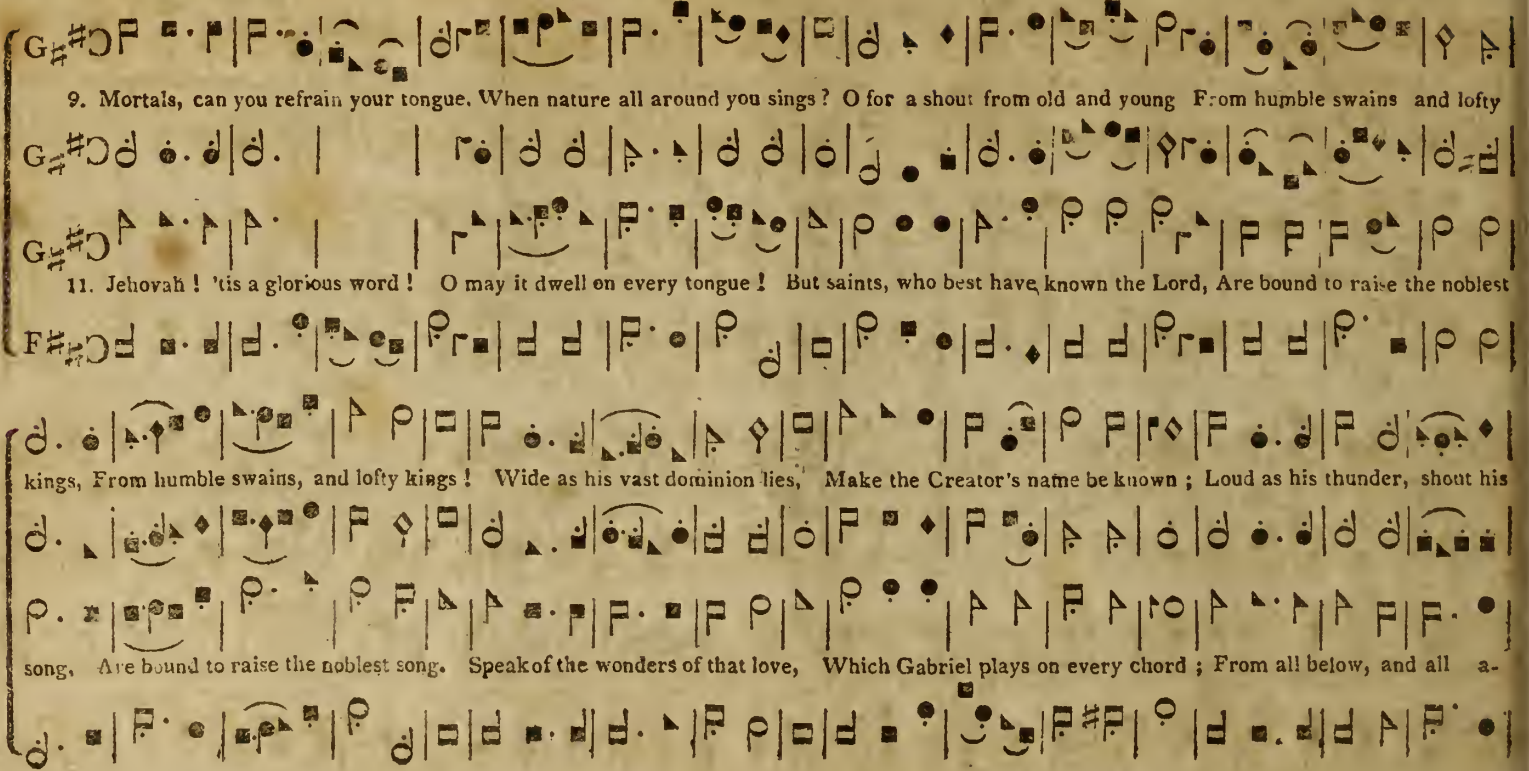
Cheerful. PALERMO. C. M. By M. Snider.

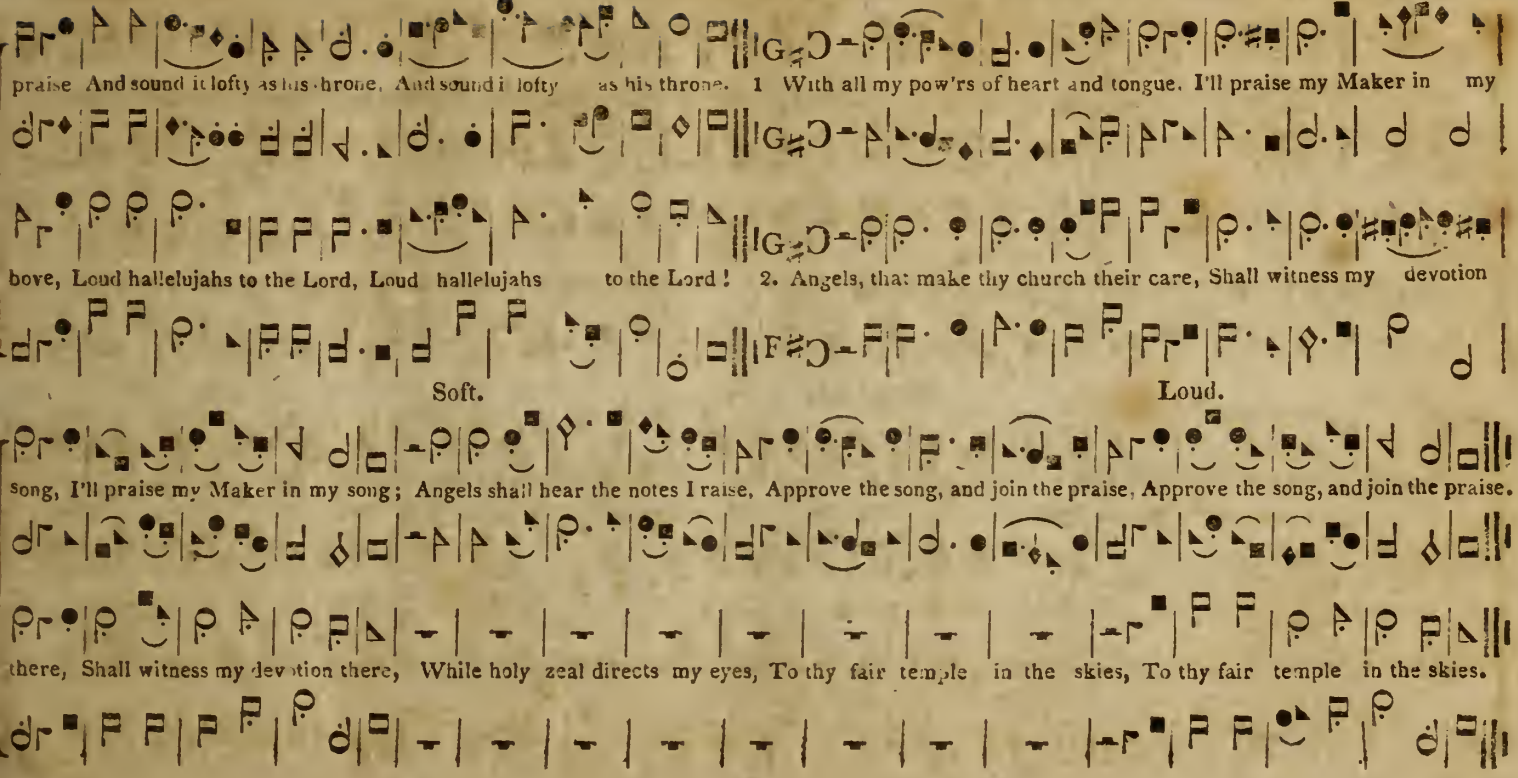



1. Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thine earthly temples are! To thine abode, to thine a-
7. The Lord his people loves; His hand no good withholds From those his heart approves From pure and pious souls. Thrice happy he, thrice happy
Loud.
Soft.
Loud.
bode, to thine abode My heart aspires, With warm desires. To see my God, with warm desires. to see my God, with warm desires to see my God.
he, thrice happy he, O God of hosts, Whose spirit trusts Alone in thee, whose spirit trusts alone in thee, whose spirit trusts a one in thee!

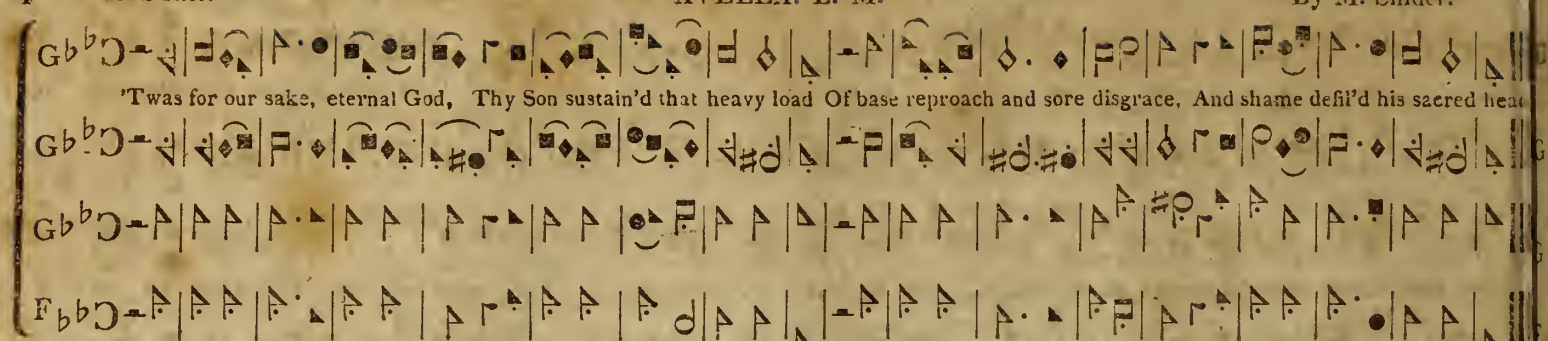
1. Begin, my soul th' exalted lay, Let each enraptur'd thought obey, And praise th' Almighty's name, And praise th' Almighty's name ;
5. Let man, by noblest passions swayed, The feeling heart, the thoughtful head, In heavenly praise employ, In heavenly praise employ ;
Soft.
Loud.
Lo ! heaven, and earth, and seas, and skies, In one melodious concert rise To swell th' inspiring theme, To swell th' inspiring theme.
Spread his tremendous name around, Till heaven's broad arch ring back the sound, The general burst of joy, The general burst of joy.

Moderate. Unisons. **LOMBARDY. L. M.** By M. Snider.

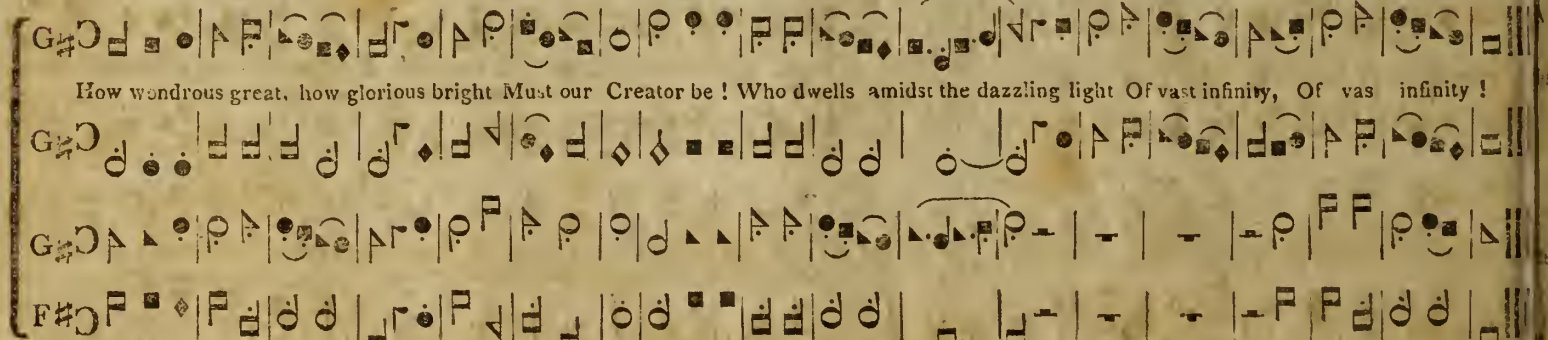

9. Mortals, can you refrain your tongue. When nature all around you sings? O for a shout from old and young From humble swains and lofty
11. Jehovah! 'tis a glorious word! O may it dwell on every tongue! But saints, who best have known the Lord, Are bound to raise the noblest
kings, From humble swains, and lofty kings! Wide as his vast dominion lies, Make the Creator's name be known; Loud as his thunder, shout his
song, Are bound to raise the noblest song. Speak of the wonders of that love, Which Gabriel plays on every chord; From all below, and all a-


praise And sound it lofty as his throne, And sound it lofty as his throne. 1 With all my pow'rs of heart and tongue, I'll praise my Maker in my
bove, Loud hallelujahs to the Lord, Loud hallelujahs to the Lord! 2. Angels, that make thy church their care, Shall witness my devotion
Soft.
Loud.
song, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise, Approve the song, and join the praise.
there, Shall witness my devotion there, While holy zeal directs my eyes, To thy fair temple in the skies, To thy fair temple in the skies.

Moderate. **AVELLA. L. M.** By M. Snider.


'Twas for our sake, eternal God, Thy Son sustain'd that heavy load Of base reproach and sore disgrace, And shame defil'd his sacred head

Cheerful. **DEVIZES. C. M.** Soft. Loud.


How wondrous great, how glorious bright Must our Creator be ! Who dwells amidst the dazzling light Of vast infinity, Of vas infinity !

Moderate. ASAPH. C. M. Soft. Loud.

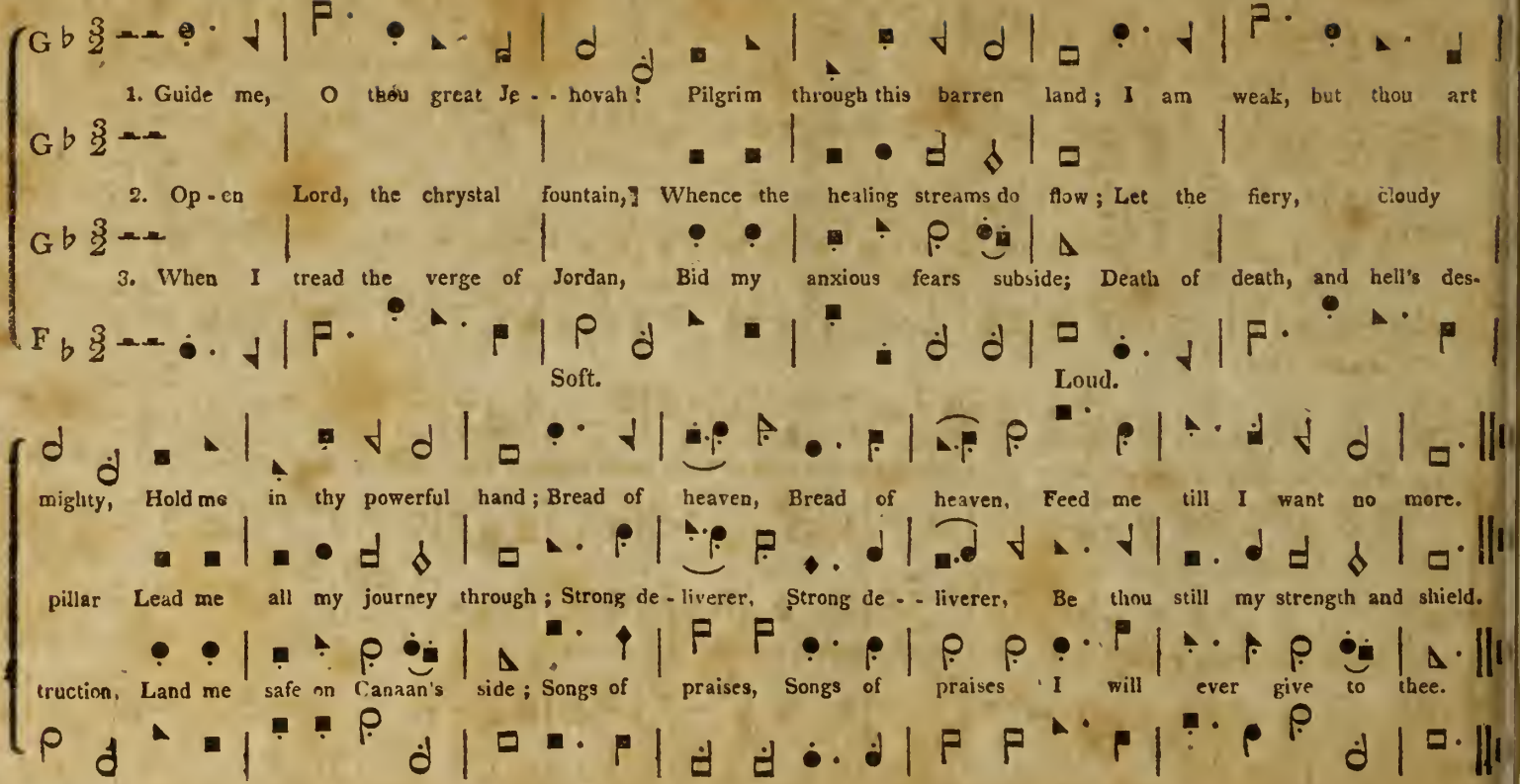
1. With songs and honors sounding loud, Address the Lord on high ; Over the heavens he spreads his cloud, And waters veil the sky.

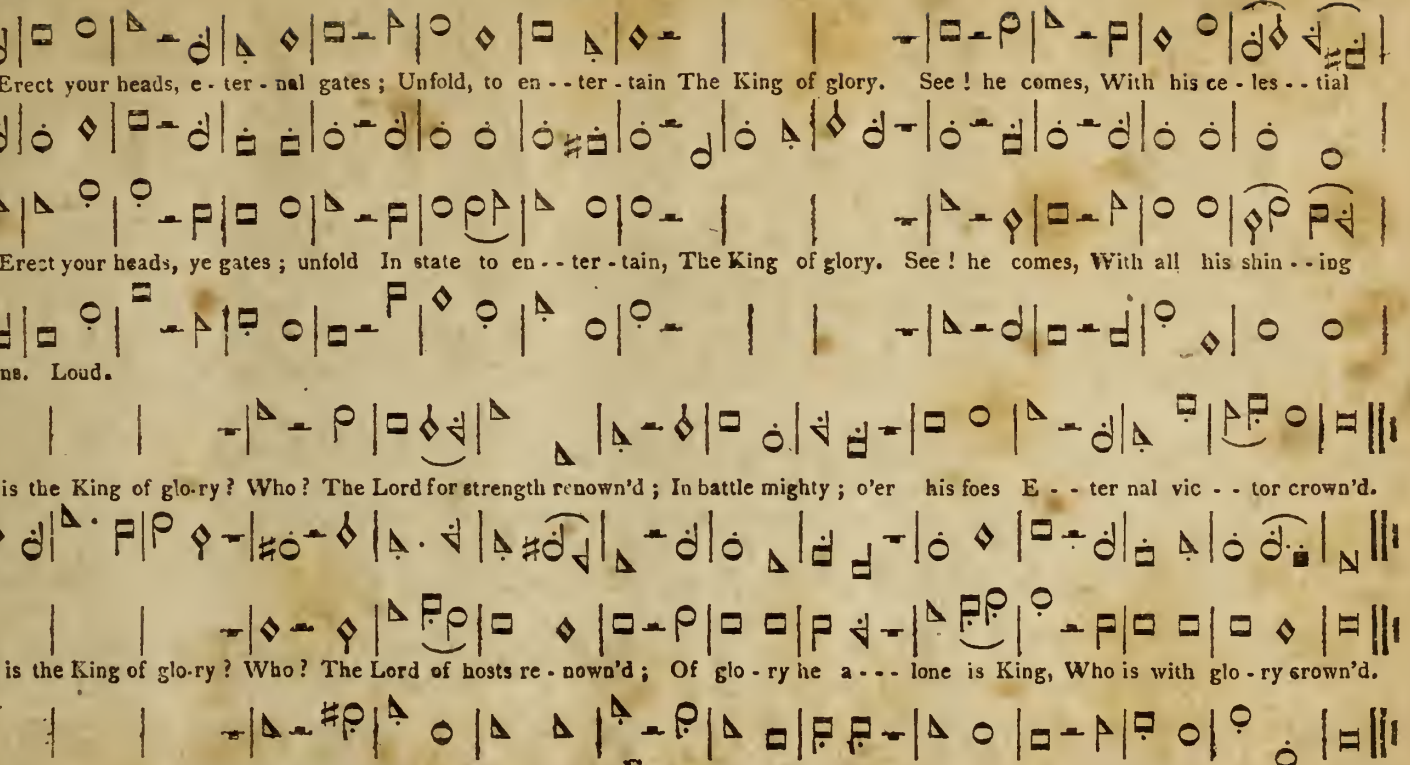
7 He sends his word. and melts the snow, The fields no longer mourn ; He calls the warmer gales to blow And bids the Spring return.

oft. Loud.

e sends his show'rs of blessings down To cheer the plains below ; He makes the grass he makes the grass he mountains crown, And corn in valleys grow.

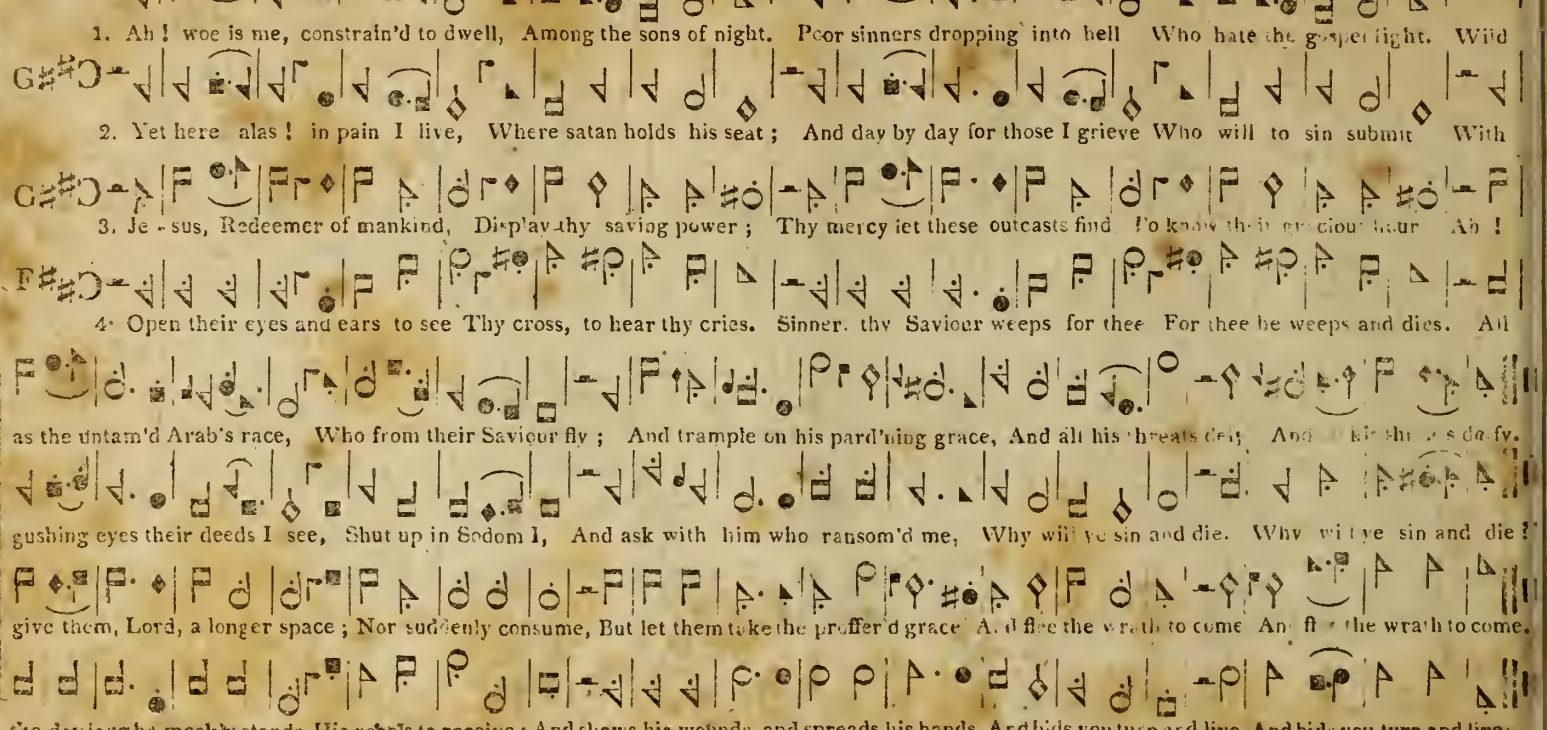
e changing wind. the flying cloud, Obey his mighty word ; With songs and honors, songs and honors sounding loud, Praise ye the sov'reign Lord.


1. Guide me, O thou great Je - - hovah! Pilgrim through this barren land; I am weak, but thou art
2. Op - en Lord, the chrystal fountain, Whence the healing streams do flow; Let the fiery, cloudy
3. When I tread the verge of Jordan, Bid my anxious fears subside; Death of death, and hell's des-
Soft.
Loud.
mighty, Hold me in thy powerful hand; Bread of heaven, Bread of heaven, Feed me till I want no more.
pillar Lead me all my journey through; Strong de - liverer, Strong de - - liverer, Be thou still my strength and shield.
truction, Land me safe on Canaan's side; Songs of praises, Songs of praises I will ever give to thee.

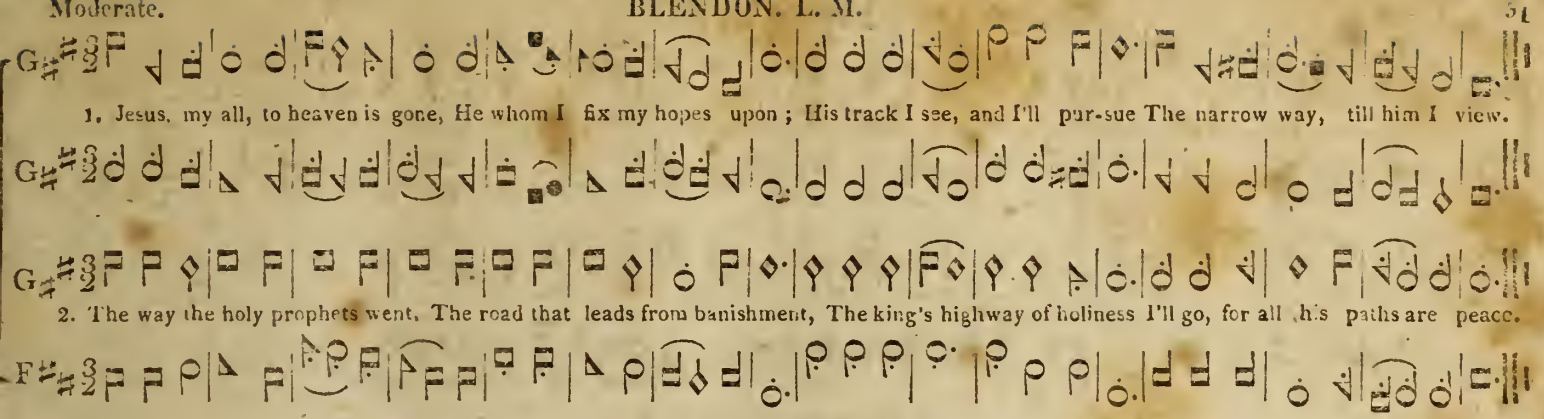

1. Erect your heads, e - ter - nal gates ; Unfold, to en - - ter - tain The King of glory. See ! he comes, With his ce - les - - tial
2. Erect your heads, ye gates ; unfold In state to en - - ter - tain, The King of glory. See ! he comes, With all his shin - - ing
Unisons. Loud.
train. Who is the King of glo-ry ? Who ? The Lord for strength renown'd ; In battle mighty ; o'er his foes E - - ter nal vic - - tor crown'd.
train. Who is the King of glo-ry ? Who ? The Lord of hosts re - nown'd ; Of glo - ry he a - - - lone is King, Who is with glo - ry crown'd.

Moderate.

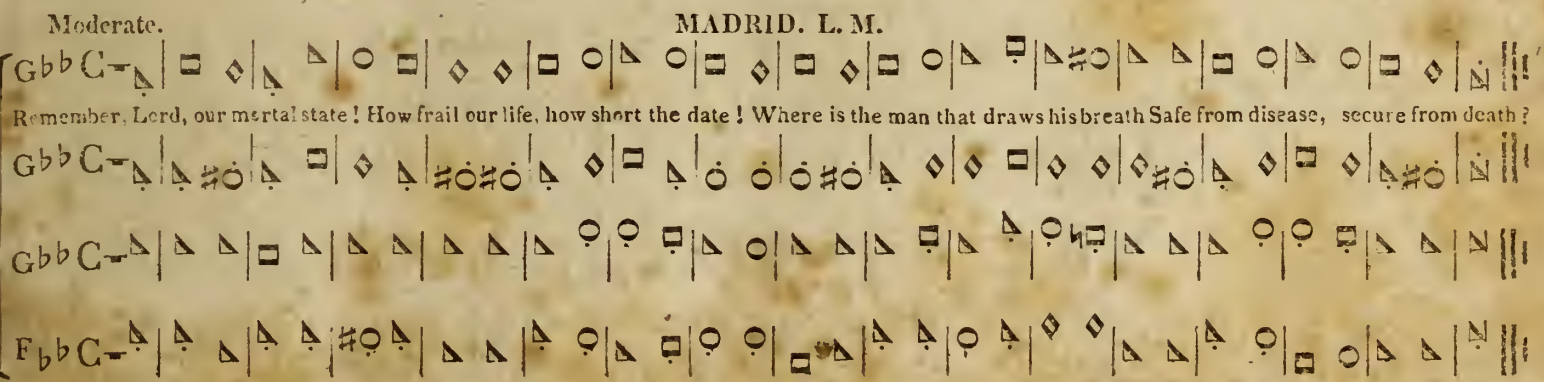
ORANGE. C. M.


1. Ah! woe is me, constrain'd to dwell, Among the sons of night. Poor sinners dropping into hell Who hate the gospel light. Wild
2. Yet here alas! in pain I live, Where satan holds his seat; And day by day for those I grieve Who will to sin submit With
3. Je - sus, Redeemer of mankind, Display thy saving power; Thy mercy let these outcasts find To know their gracious hour. Ah!
4. Open their eyes and ears to see Thy cross, to hear thy cries. Sinner, thy Saviour weeps for thee For thee he weeps and dies. All
as the untam'd Arab's race, Who from their Saviour fly; And trample on his pard'ning grace, And all his threats defy;
gushing eyes their deeds I see, Shut up in Sodom I, And ask with him who ransom'd me, Why will ye sin and die.
give them, Lord, a longer space; Nor suddenly consume, But let them take the proffer'd grace And flee the wrath to come.
the day long he meekly stands, His rebels to receive; And shows his wounds, and spreads his hands, And bids you turn and live,

Moderate. **BLENDON. L. M.**

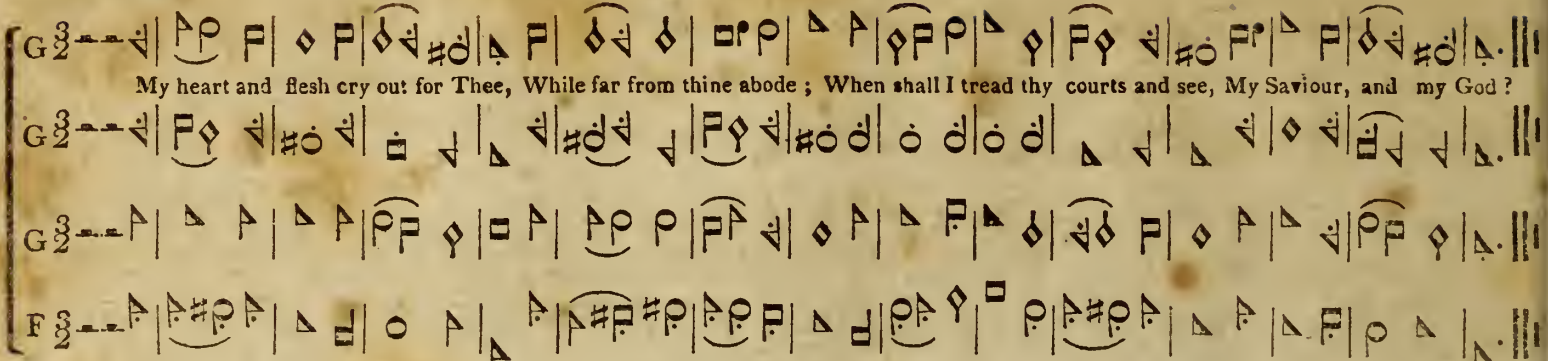

1. Jesus, my all, to heaven is gone, He whom I fix my hopes upon; His track I see, and I'll pur-sue The narrow way, till him I view.
2. The way the holy prophets went, The road that leads from banishment, The king's highway of holiness I'll go, for all his paths are peace.

Moderate. **MADRID. L. M.**


Remember, Lord, our mortal state! How frail our life, how short the date! Where is the man that draws his breath Safe from disease, secure from death?

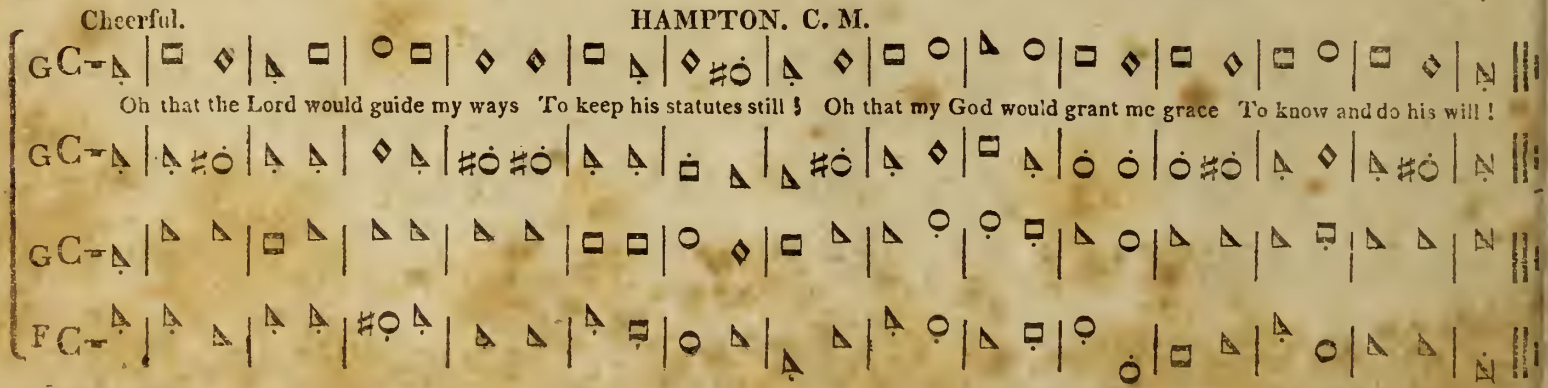
Moderate.

CROWLE. C. M.

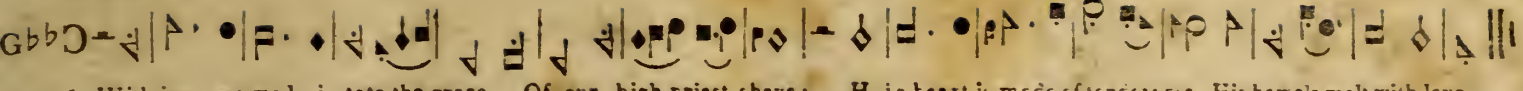


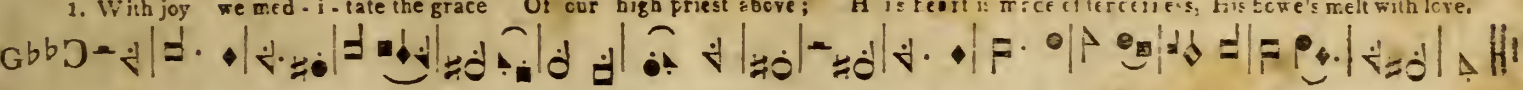
Cheerful.

HAMPTON. C. M.

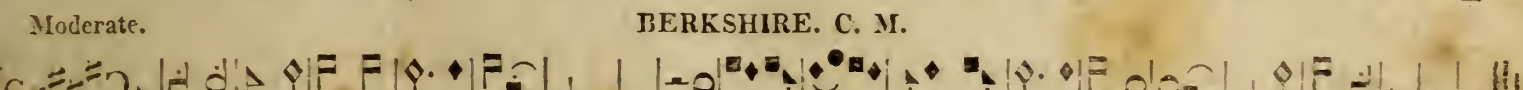


Moderate. CHELSEA. C. M.



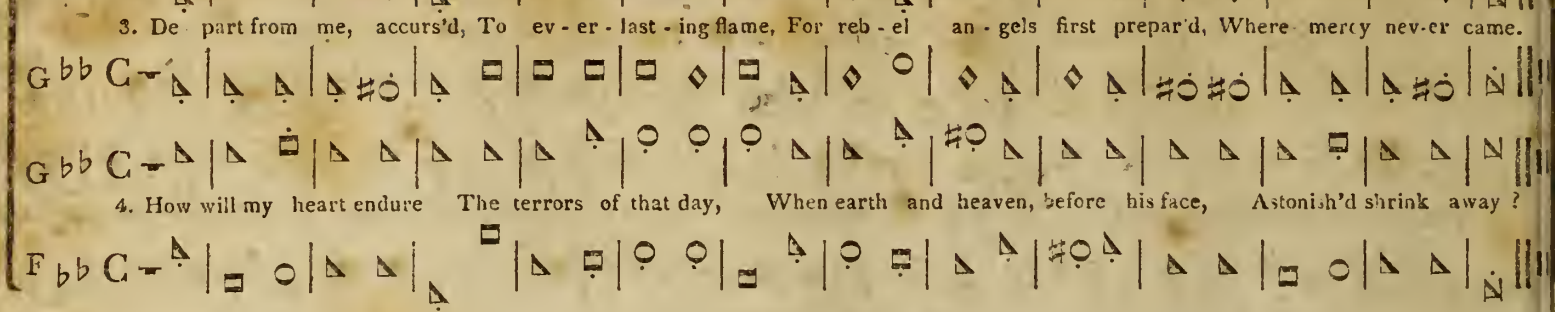


Moderate. BERKSHIRE. C. M.


The Lord of glory is my light, And my salvation too! God is my strength; nor will I fear What all my foes can do, What all my foes can do.

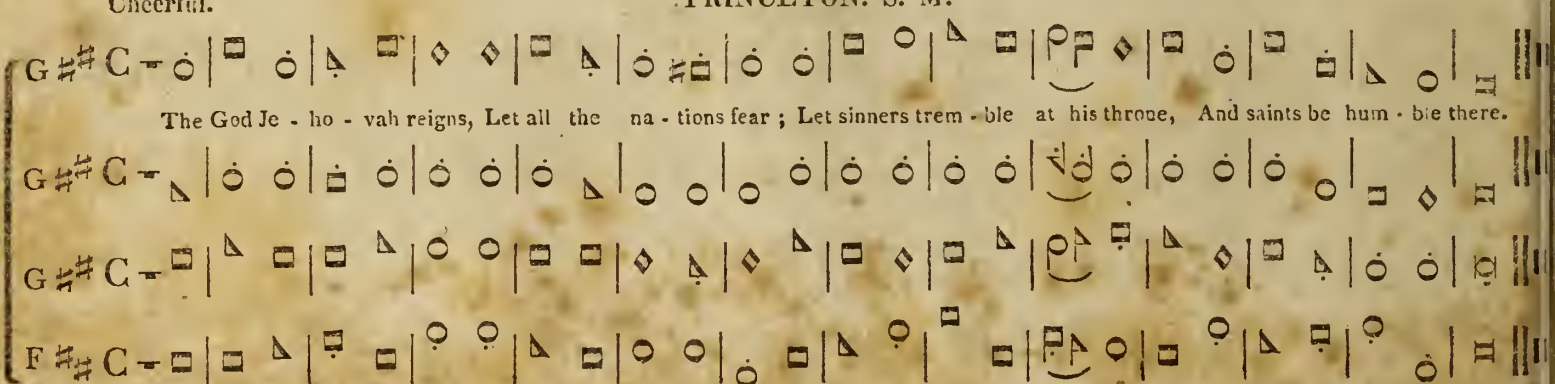
Moderate.

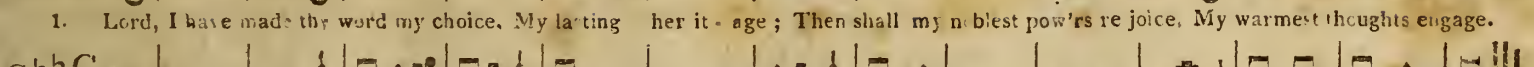
AYLESBURY. S. M.

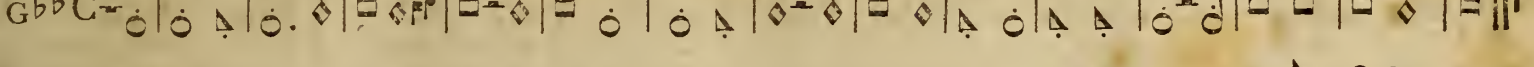

3. De part from me, accurs'd, To ev - er - last - ing flame, For reb - el an - gels first prepar'd, Where mercy nev-er came.
4. How will my heart endure The terrors of that day, When earth and heaven, before his face, Astonish'd shrink away ?

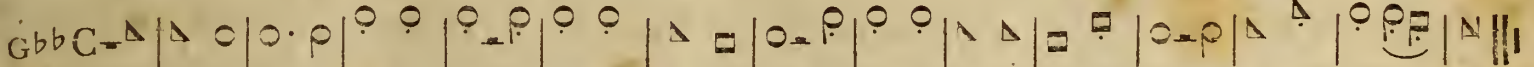
Cheerful.

PRINCETON. S. M.

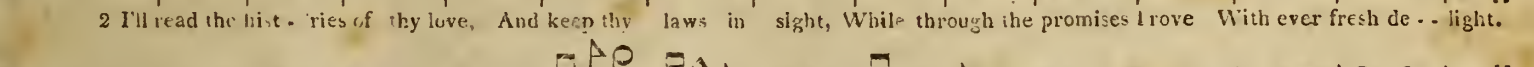


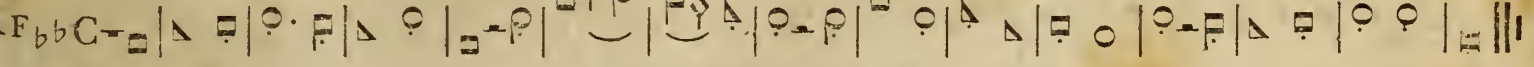


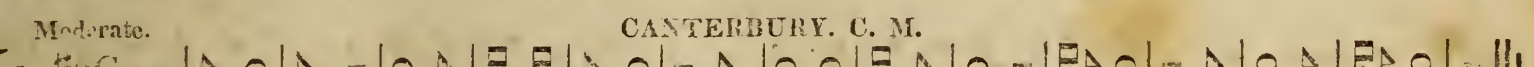


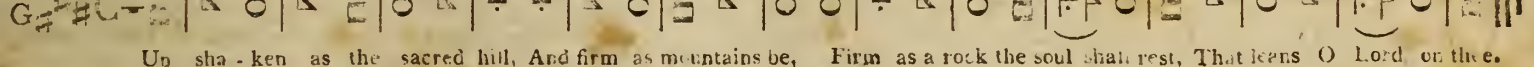


Moderate. CANTERBURY. C. M.

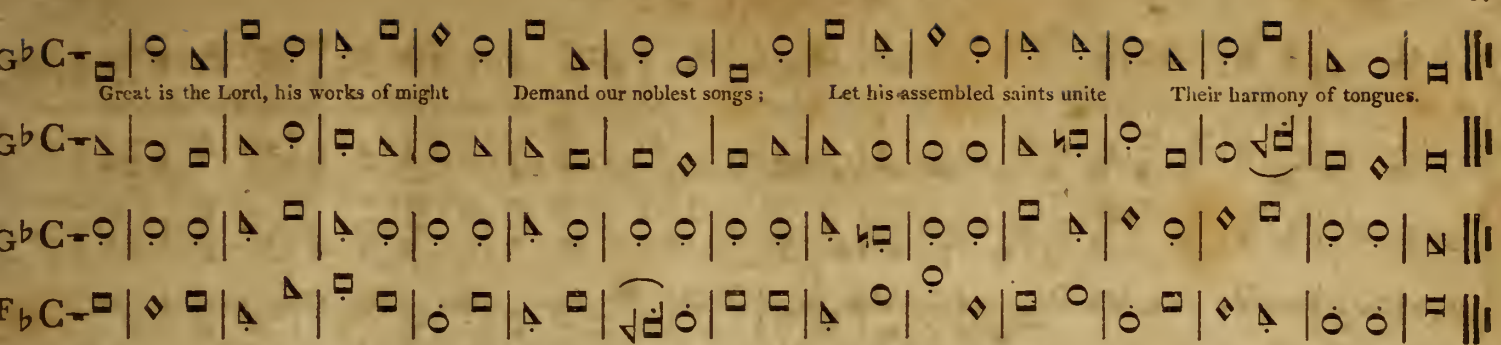




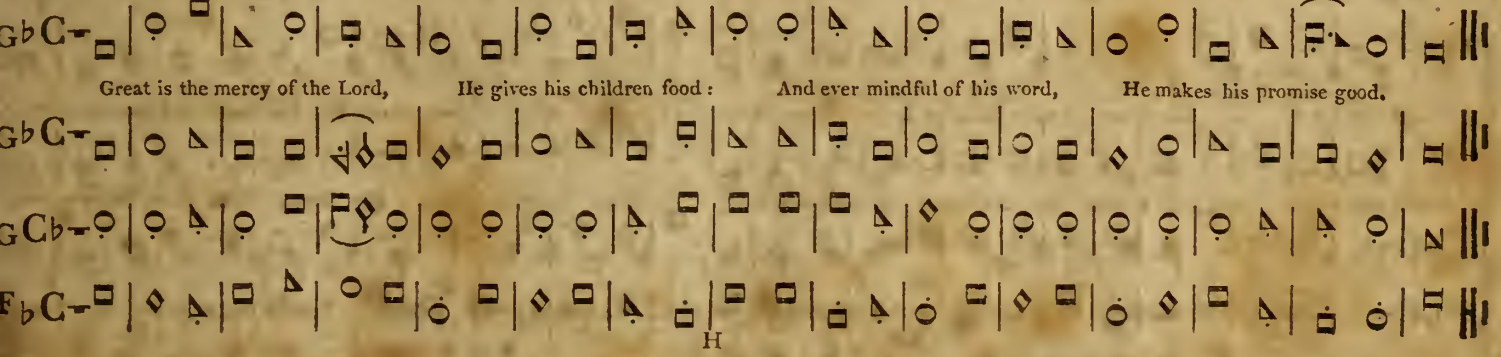


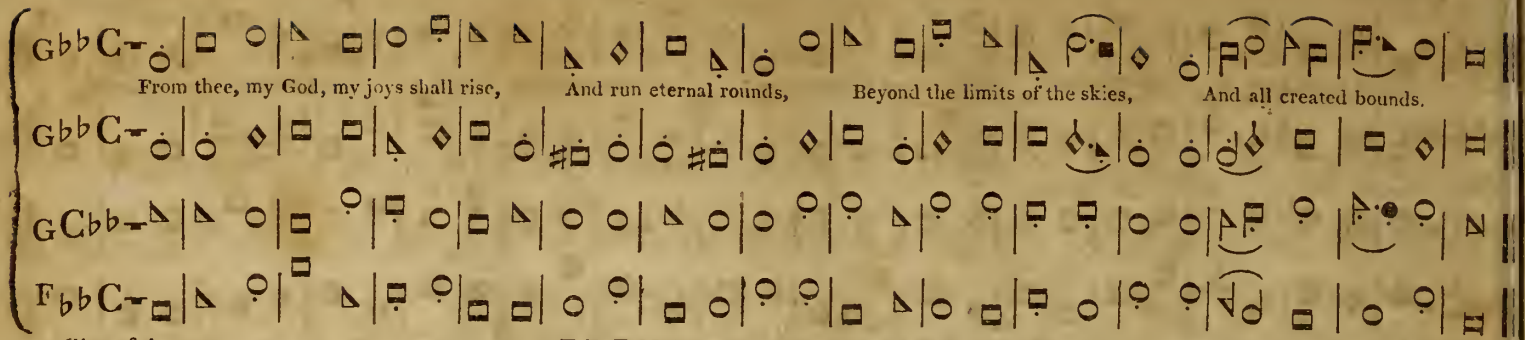


1. Praise the Lord, who reigns above, And keeps his courts below; Praise the ho - ly God of love, And all his goodness show.
2. Pub - lish, spread to all around The great Immanuel's name; Let the trumpet's martial sound Him Lord of hosts proclaim;
3. Him, in whom they move and live, Let every creature sing; Glory to their maker give, And homage to their king.
Praise him for his no - ble deeds, Praise him for his matchless power; Him, from whom all good proceeds, Let earth and heaven adore.
Praise him every tune - ful string, All the reach of heavenly art; All the powers of mu - sic bring, The music of the heart.
Hallow'd be his name beneath, As in heaven, on earth ador'd; Praise the Lord, in every breath, Let all things praise the Lord.

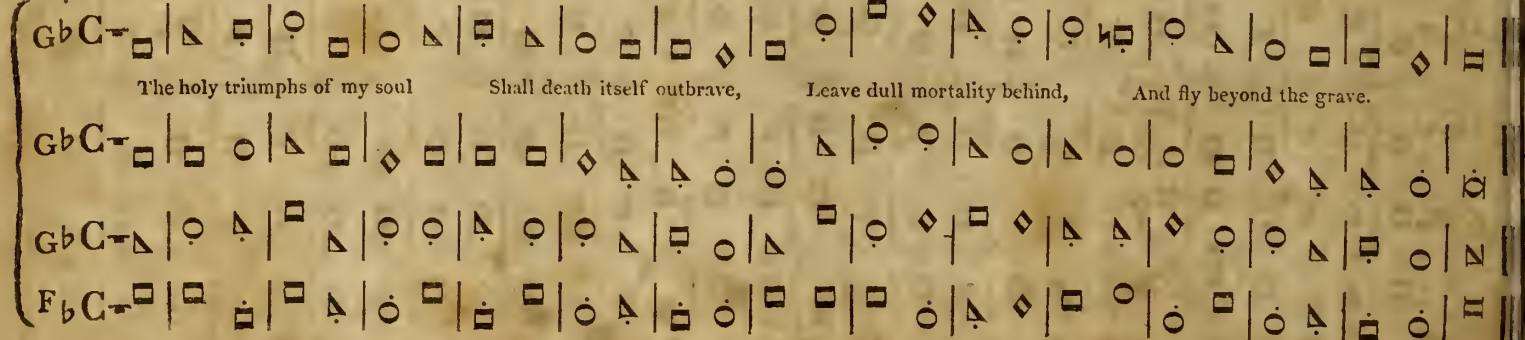


Cheerful. MONTROSE, or DAVID'S. C. M. Ravenscroft.

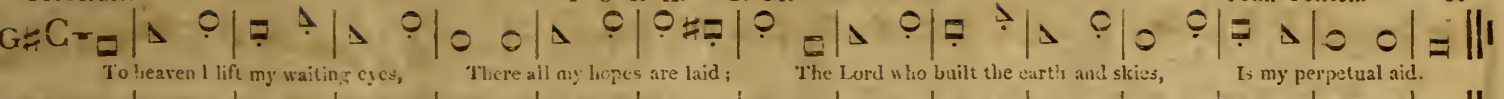




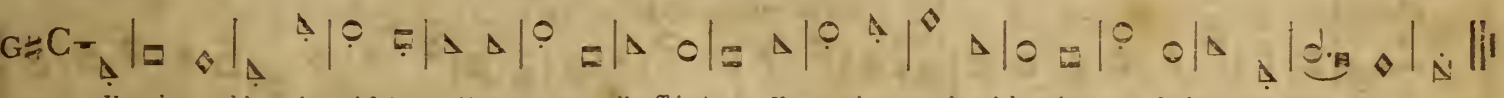
Cheerful. FRENCH, OR DUNDEE. C.M.



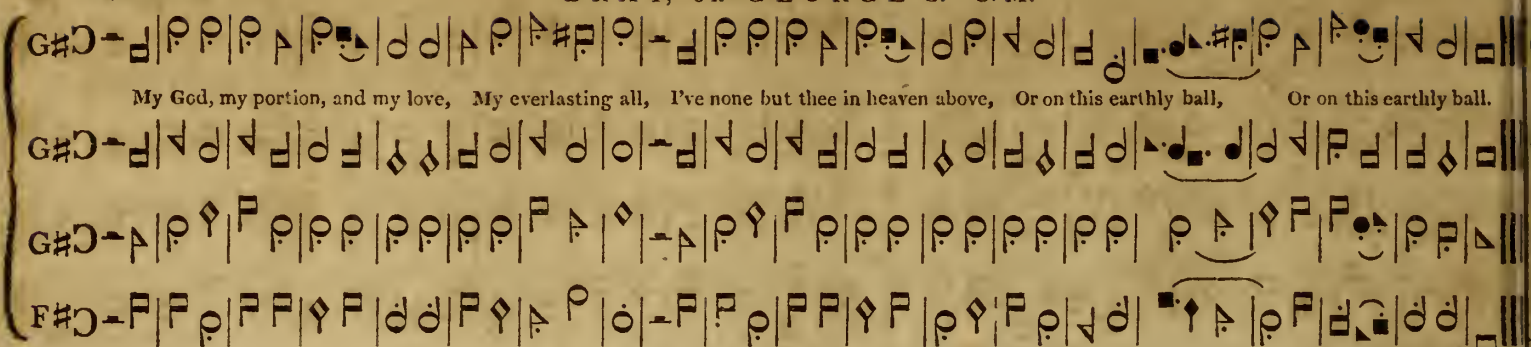
Moderate. YORK. C. M. John Milton.



Moderate. DUMFRIES, or MARY'S. C. M. Rathiel.

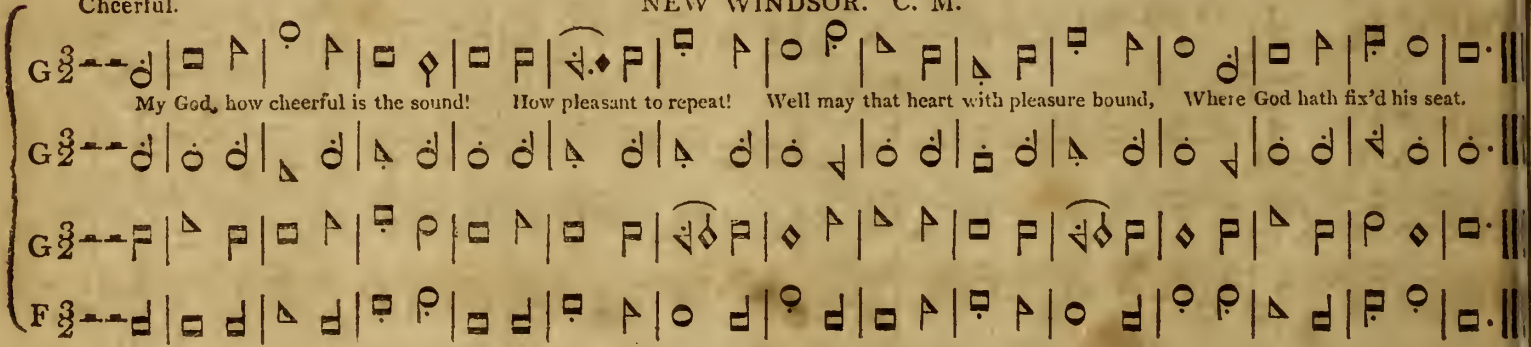


BRAY, or GEORGE'S. C.M.


My God, my portion, and my love, My everlasting all, I've none but thee in heaven above, Or on this earthly ball, Or on this earthly ball.

Cheerful.

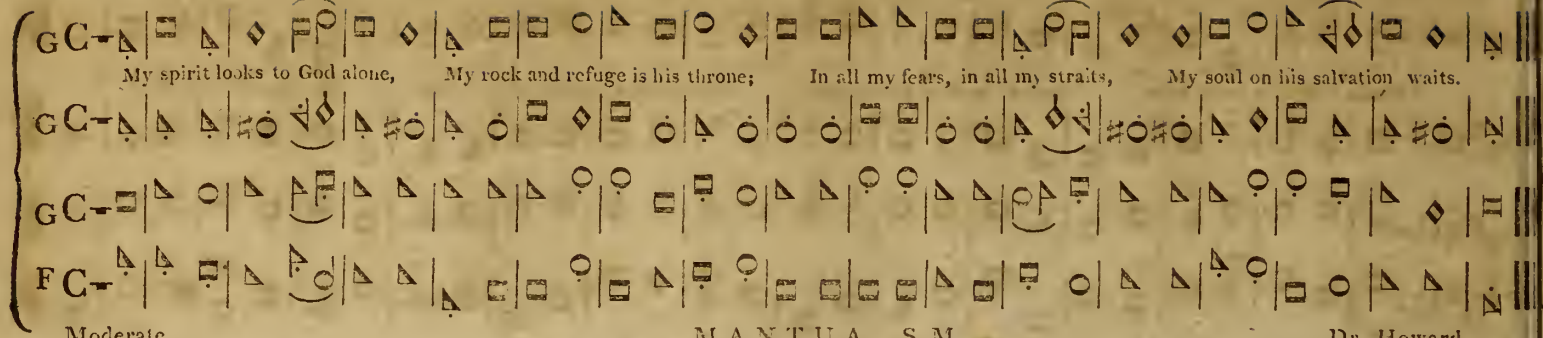
NEW WINDSOR. C. M.


My God, how cheerful is the sound! How pleasant to repeat! Well may that heart with pleasure bound, Where God hath fix'd his seat.

Moderate. STROUDWATER. C. M.

Moderate.

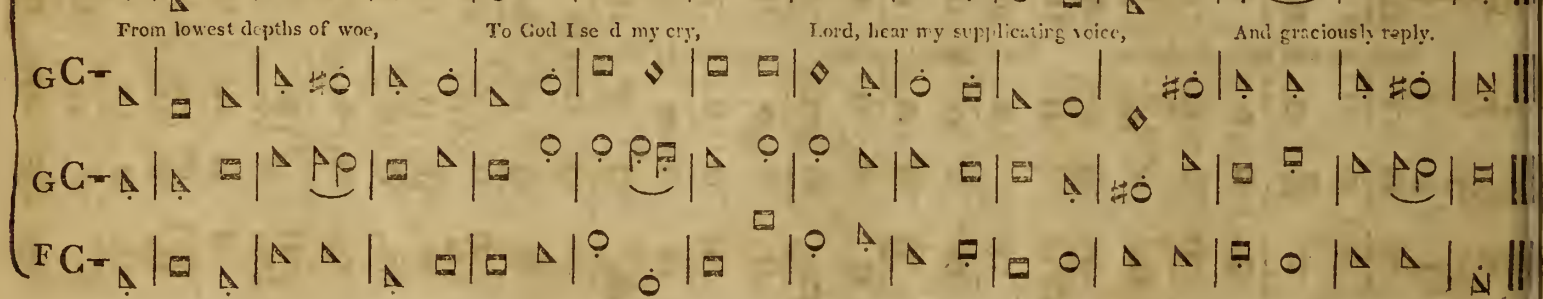
BERLIN. L.M.


My spirit looks to God alone, My rock and refuge is his throne; In all my fears, in all my straits, My soul on his salvation waits.

Moderate.

MANTUA. S.M.

Dr. Howard.



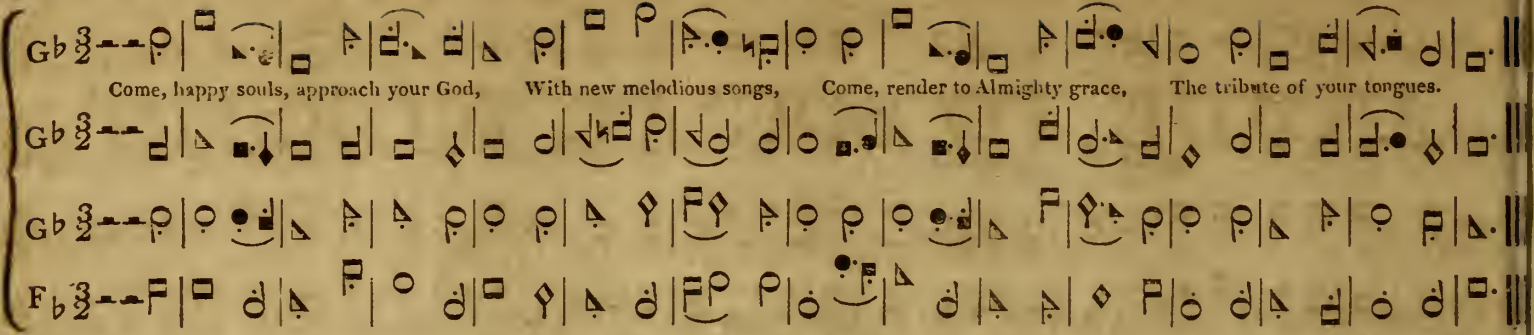
Moderate. BATH. L.M.

That man is blest who stands in awe Of God and loves his sacred law; His seed on earth shall be renowned, And with successive honours crowned.

Moderate.

HANDEL. C. M.

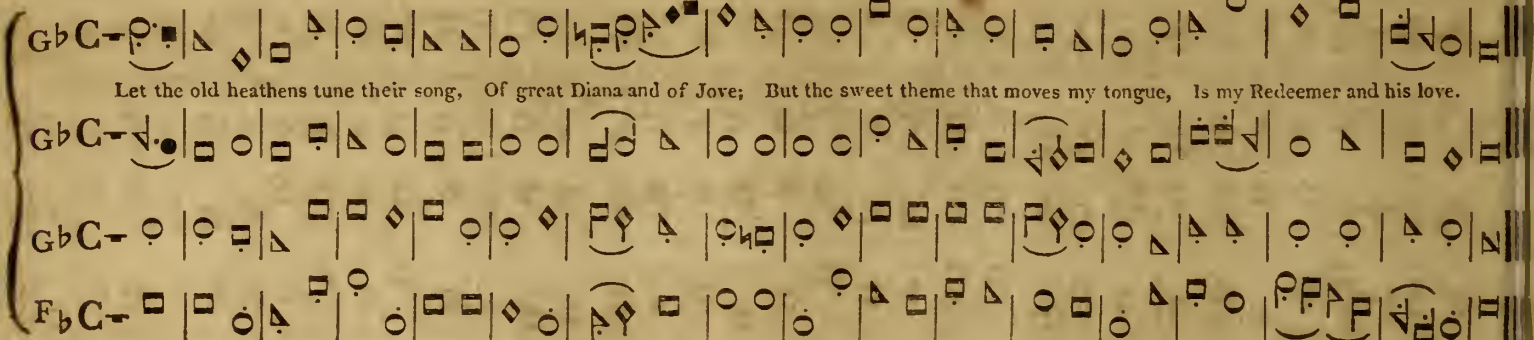
Handel.



Moderate.

KENT. L. M.

George Green.


Let the old heathens tune their song, Of great Diana and of Jove; But the sweet theme that moves my tongue, Is my Redeemer and his love.

HARMONIC COMPANION,

AND

GUIDE TO SOCIAL WORSHIP:

BEING

A CHOICE SELECTION OF TUNES,

Adapted to the various Psalms and Hymns, used by the different Societies in the United States;

TOGETHER WITH THE PRINCIPLES OF MUSIC, AND EASY LESSONS FOR LEARNERS.

BY ANDREW LAW.

PRINTED UPON THE AUTHOR'S NEW PLAN.—THIRD EDITION.

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DISTRICT OF PENNSYLVANIA, TO WIT:

BE IT REMEMBERED, That on the Eighth day of October, in the thirty-second year of the Independence of the United States of America, A. D. 1807, ANDREW LAW, of the said district, hath deposited in this Office, the title of a Book, the right whereof he claims as Author, in the words following, to wit :

"Harmonic Companion, and Guide to Social Worship : being a choice Selection of Tunes, adapted to the various Psalms and Hymns, "used by the different Societies in the United States ; together with the Principles of Music, and easy Lessons for Learners. By "ANDREW LAW." Printed upon the Author's New Plan.

In conformity to the act of the Congress of the United States, intituled, "An act for the encouragement of learning, by securing the copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies, during the times therein mentioned :" And also to the Act entitled "An Act supplementary to an Act entitled, "An Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the Authors and Proprietors of such copies, during the times therein mentioned," and extending the benefits thereof to the Arts of Designing, Engraving, and Etching historical and other prints.

D. CALDWELL, CLERK
OF THE DISTRICT OF PENNSYLVANIA.

DEDICATION.

TO THE MINISTERS OF THE GOSPEL, AND THE SINGING MASTERS, CLERKS AND CHORISTERS, THROUGHOUT THE UNITED STATES.

GENTLEMEN,

THE following work is addressed to you. It claims your candid and thorough perusal. It exhibits an Introductory Treatise and an Elementary Scale, possessing, it is believed, improvements of real and permanent worth; and it also presents specimens of that chaste and sober, that sublime and solemn Psalmody, which the friends of religion and virtue, as well as the friends of sacred song, would rejoice to see more generally improved in worshipping assemblies.

It will not, perhaps, have escaped the observation of any one of you, that very much of the music in vogue is miserable indeed. Hence the man of piety and principle, of taste and discernment in music, and hence, indeed, all, who entertain a sense of decency and decorum in devotion, are oftentimes offended with that lifeless and insipid, or that frivolous and frolicksome succession and combination of sounds, so frequently introduced into churches, where all should be serious, animated and devout; and hence the dignity and the ever varying vigor of Handel, of Madan, and of others, alike meritorious, are, in a great measure, supplanted by the pitiful productions of numerous composuists, whom it would be doing too much honor to name. Let any one acquainted with the sublime and beautiful compositions of the great Masters of Music, but look round within the circle of his own acquaintance, and he will find abundant reason for these remarks.

The evil is obvious. Much of the predominating Psalmody of this country is more like song singing, than like solemn praise. It rests with you, Gentlemen, to apply the remedy. The work of reformation is arduous, but not impracticable, and the more difficult the task, the more praise worthy the accomplishment.

I will further add, that there are no description of citizens in the community, who have it in their power to do half as much as you, towards correcting and perfecting the taste in music, and towards giving to devotional praise its due effect upon our lives and conversation.

The cause of religion and virtue has therefore a claim upon your exertions. What remains then, but that every one who is convinced of the want, begin the work? Individual exertions, rendered unexceptionable, become universal, and the business is ended.

That you may criticise with the keenness and candor of real masters of music, and correct with the courage and conduct of irresistible reformers, is all that the fondest friends of sacred music would ask or wish; and if the following Book be found but an individual's mite towards promoting so noble an undertaking, as that of improving the religious praise of a rising Empire, it will never become a subject of regret to one who has devoted the greater part of his life to the cultivation of Psalmody, and who is,

With all proper Respects,

THE AUTHOR.

This Book exhibits a plan and method which are different from any that have yet appeared.

The principal objects of this plan and of this method, are to lessen the burden of the learner; to facilitate the performance, or practice of Music; and to promote a general improvement in the praises of our God and Redeemer.

Three of the musical characters are made more simple by rejecting the long stroke of the crotchet, which is one half of the character; by this means the parts of the quaver are diminished one third; and those of the semiquaver one fourth. The cliffs, F and G, and the repeat, R, being characters used as letters, are familiar to every one; these are used instead of those which are unknown, till learned as musical characters. The four kinds of characters denote the four singing syllables; and the learner will immediately name the notes with great facility; and will read them with equal ease in every part, and in all the different changes of the keys. But these are not the greatest advantages derived from the plan, and the method of teaching by these characters.

Music, printed without the lines, is more simple than it can be on lines, and spaces; because the lines and spaces increase the number of the parts which compose the characters, and render them more indistinct, and more difficult to be retained in the memory. This plan will assist, both the learner and the performer, in ascertaining the true sounds of the notes in instances where the old method cannot afford any aid for that purpose.

The music is taught in this method by the degrees of the keys, and the common chord taken upon the key note, or first degree of the key. Lessons of these are given in the Scale of Rules.

There are only two keys in music, the sharp, or major key; and the flat, or minor key. There are also only two common chords taken upon the key note, or first degree of the key; one for the sharp key, and one for the flat key, and these chords differ only in the third degree, which is half a tone higher in the sharp, than in the flat key.

These keys and common chords have their particular characters for each degree, which are fixed invariably; and whenever the key is shifted, from one letter to another, the characters and the common chord are shifted with the key; and retain, from the key note, the same order of characters, of names, and of arrangement of tones, and semitones. Hence, this method marks, with certainty, the intervals, or distances of sounds. The places of the tones and semitones, the major and minor seconds, thirds and fourths, are also in view. The semitones lie between the diamond and the square, and the quarter of a diamond and the square. Hence, when any two notes are placed at the distance of a second, a third, or a fourth, it will instantly appear from the sight of the characters, whether the interval be the major, or the minor second, third or fourth. This is an advantage which the old method can never possess; for it cannot be known from the common notes upon lines and spaces whether these intervals be major, or minor; only by referring back to the cliffs; but in this method it is visible in every bar.

This similarity of the characters, of the names of the notes, and of the order of the tones and semitones, in every part of the music, and in all the different changes of the keys, render the business of the learner very simple and easy; and will greatly diminish the expenses of tuition, and the consumption of time necessarily employed in learning the Art. By this method children will soon learn to read music as easily as they read other books. And those who practise upon this method will find the burden of the performance greatly alleviated, and be able to sing any part that is within the compass of their voices.

From this view of the subject, is it not rational to suppose, that great advantages may be derived from the introduction of this plan? Upon this plan and method the knowledge of the Art will be easily obtained; and music will be read in a short time with great facility. The natural consequence of this will be, that the cultivation of the Art will become more general; and the practice of it will be rendered more pleasing and entertaining.

PREFACE.

IN compiling the following work, or the Harmonic Companion, I have endeavoured to compose an elementary system which might open, t once, an improved pathway to the practice of music. I could not be at a loss in supposing, that such an acquisition would be very acceptble to all classes of singers, and especially to those on whom the business of teaching devolves, as well as to all learners, during the first tages of their progress. To encompass my object, I have withheld no improvements, which patient industry, aided by more than twenty ears' experience in studying and teaching vocal music, could bestow; and I flatter myself, that the friends of Psalmody will find my Harmoic Companion, an easier, and more eligible Book for beginners, than any one that has heretofore appeared.

In the Introductory Treatise immediately following, a number of the most important things relating to vocal music, are concisely explaind and clearly enforced.

But it is the Scale of Rules with which the labour, the actual task of the learner, more immediately commences. To render this task as asy as possible, neither time nor attention have been spared. As the readiest way to effect the purpose proposed, appeal has been uniformly nade to the reason and nature of my subject, as presented in theory and practice. For the scale which follows, is not the offspring of a short nd solitary attention to theory alone. On the contrary, it forms the result of those gradual improvements produced by repeated reflection and eiterated trials in the school of experience. European Gamuts in the mean while have not been overlooked. On the other hand, I have ever xamined them with care and deference; but at the same time without thinking myself obliged to be implicitly guided by them, merely, beause they were already in use. For a thousand things are in use, which ought not to be copied. Hence, wherever I have discovered, that alerations might be made for the better, I have not scrupled to introduce them.

All music is not, at present, printed upon this Plan, and according to the Rules of this Scale; but all music might be thus printed, and by hat very means, be improved in point of simplicity. In regard to the music which is contained in the Harmonic Companion, the rules which re thrown out of this system, are not wanted; and as to any other music, it may, in all cases, be rendered more simple, by transcribing it into he Plan of this Scale. If any one should, however, choose to consult other music, as it stands, he will find the necessary directions with it. t will then be soon enough for him to attend to the rules for that purpose, when he actually finds that he shall want them. And his attendng to them at such after period, will rather be an alleviation to him, than otherwise; for he will then, probably, have fewer things to distract nd divide his mind, than at his first setting out. At any rate, his attending to them, later or by themselves, can be no additional burthen to im; for what ever is thrown out of this system, is knit into the body of common systems; and by adverting to them, he will only advert to ome old rules, which, if music were printed as it might be, would be utterly useless.

The new plan has only one scale for all the parts and all the keys in music ; which scale is composed of seven simple characters. The old plan has at least two scales for the parts, and seven for the keys, and these scales are each of them compounded of fourteen complicated characters, such as notes, lines and spaces ; here are three parts to every character, the note, the line and the space, and all of them gain no advantage over the one simple note, in the new plan. The stave must include a ledger line above and below, making seven lines and seven spaces for each part ; the two parts bass and treble together, making at least twenty eight characters. To this must be added seven different keys of the same extent as the first, making on the whole seven times twenty eight or one hundred and ninety six. The comparative view is then as seven to a hundred and ninety six, or as one to twenty eight. The advantages which are gained by the new plan, are then very great and of vast importance.

One objection which has been made against the plan is, that it is not known and in general use.

The same objection might have been made against the art of Printing when it was first invented; for it was not then known and in general use in any part of the world. What would have been the state of society at this time, compared with what it now is, if this objection had been made and adhered to, and have prevented the introduction of the art? Upon this ground every improvement in the arts must be rejected, and the world must stand where it is forever; or we must suppose that improvements are in universal use before they are invented or introduced.

NOTES.

The tunes, Gath, Lebanon, Miletus, Transport, and Glocester, may be sung as long metres, or as the metre of six lines, all eights. Cadiz may be sung to the metre of Amsterdam, by adding a slur to the two first notes of the sixth line.

The first part of the Funeral Piece is to be sung in the three verses which are set to it, before the other part is sung.

Tunes which require the repetition of some words, will in some instances, require a different repetition ; as in Hotham, the second verse, " With the shadow ;" this may be done by throwing out the slur.

Tunes with a Chorus ; the chorus may be sung after every verse, after the last verse only, or omitted entirely.

In those parts of tunes, over which the word Unisons is placed, all sing the same part.

The first part of Amsterdam is repeated in the third and fourth lines of each verse.

ERRORS.—Page 28, read Th' appointed hour makes haste.—P. 35, third bar of the treble, slur the two first notes in the bar.—P. 40, read For such a worm as I.—P. 55, in the treble, at the top of the page, fourth bar from the end, put the second note in the bar before the first. —P. 83, in the tenor, fifth bar from the end, make the note a semibreve.—P. 87, in the treble, top of the page, make the last note a minim.

—P. 88, in the treble, bottom of the page, second bar, read

GOOD tones, in proper tune, are indispensibly requisite in order to good music. One of the first and most important objects of the Instructor, should therefore be, to modulate the tones, or sounds of each voice, so as to render them agreeable; and where different voices join together, with a design of producing harmony, they should all take the same pitch and move in perfect tune. The tones of the human voice, in order to be agreeable, must be open, smooth and flexible; and, to be in tune, each voice must accord with the others.

ARTICULATION AND PRONUNCIATION.

Words and syllables, as far as music will admit, ought to be articulated and pronounced according to the true standard of conversation. But in aiming at this point, care must be taken, not to injure the sounds of the music. Syllables must be articulated at their beginning or ending, or at both, according as they are begun or ended with vowels or consonants; and in dwelling upon a syllable between its beginning and end, the voice must open, swell and expand. And in this way, agreeable sounds may be preserved; whereas, without such opening of the voice, harsh and disagreeable sounds will frequently ensue.

In practising vocal music by note, the syllables, mi, faw, sol, law, are used, as the vehicles of sound. These, properly pronounced, are admirably calculated for the purpose to which they are appropriated. They assist in forming the organs of speech, into positions proper for making the tones open, soft, and smooth. Their true pronunciation is easy, the i, in mi, has its short sound, as in divinity; the o, in sol, has a long sound, as in sold; and the faw and law are pronounced as written.

THE PARTS.

The Bass is properly considered as the ground work, or foundation. Correct Composers of modern date, for the most part, make use of treble, as the leading part, or air; and this appears most agreeable to the principles of harmony, which incline to ascribe the chief Melody, or singing to the treble; while the tenor and counter, or second treble, come in to fill up and perfect the harmony. Where music consists of four parts, that which is written lowest is Bass; the next above it is the Tenor; then the Counter, or second Treble; and at the top, the Treble.

REMARK. Whenever tunes are performed only in two parts, they should be sung in the Bass and the air, or principal melody; and in such cases, the air may be sung either by Tenor or Treble voices, or by both of them united.

THE CLIFFS.

I have used only two cliffs; the F, or Bass cliff, and the G, or treble cliff, which answers alike for Treble, Counter and Tenor. The Counter is transposed to the octave, or eighth below. The notes being thus transposed, they are sung in the Treble voice.

SHARPS AND FLATS.

In every octave, or regular succession of eight notes, ascending or descending, there are five whole tones, and two half or semitones. In their natural order, the semitones are fixed between B and C, and E and F. Between mi and faw, and law and faw. For the sake of variety, it becomes necessary to shift the order of the semitones. This is done by flats and sharps. The first sharp is placed on F, the second on C, the third on G, and the fourth on D. The first flat is on B, the second on E, the third on A, and the fourth on D.

A greater stress of voice upon any particular part of the bar is what is called Accent. Singers in performing single common and triple time, should be careful to accent only that part of the bar, which is marked by the first beat; and in performing double common time, they should place a full accent upon that part of the bar, which is marked by the first beat, and only a half accent upon that part, which is marked by the third beat.

THE SWELL.

The swell is in one sense applicable to all music. There is something of it upon every note, or syllable that is sung. In quantity it is in degree proportioned to the length of the note, and is formed by increasing the sound to the middle of the note, and decreasing it to the close.

OF SOFT AND LOUD.

Softness and loudness are to music what light and shade are to painting. While the voice is very soft and small, the sentiments expressed are wrapt in deep shade, and seen at a distance; but when the music increases in loudness to the extent of the human voice, the sentiments are seen hastening from the shade, and advancing into a glare of light; and when soft singing again succeeds, they again retire, and discover themselves beneath the dim and distant shades. To sing, sometimes loud, at others soft, as the sentiments require, is indeed a principal beauty of singing. By this means objects appear in the blaze of day, in the shade, or in the twilight, at the performer's bidding; while to the music is added, variety and richness of expression, and oftentimes a more than double effect.

TIME.

Time in music is originally of two kinds, common and Triple. These are distinguished from each other by the different divisions of the bar into its primary or principal parts. Whenever the bar is in the very first instance, divided into an even number of parts the music is in Common tune; but if divided into an uneven number of parts, the music is in Triple time. In Triple time, the bar is always divided into three parts, and marked by three beats. In common time, it is sometimes, divided into four parts, and marked by four beats; but more generally into two parts only, and marked by two beats.

MODES.

The Modes depend upon the movement of the music. As long as that moves uniformly fast or slow, the mode continues the same; but if the music either quicken or slacken its movement, the mode changes. In the scale I have distinguished the Modes to the number of seven. These belong alike to each kind of time, and are known, as occasion requires, by placing the name of the mode over the music, where the movement begins.

Characters. Explanations.

The diamond ◆, is mi; the square ■, is faw; the round ●, is sol; and the quarter of a diamond ◣, is law.

	Notes, or marks of sound. mi	faw	sol	law	faw	sol	law	Rests, or marks of silence.
Breves	𝅜	𝅜	𝅜	𝅜	𝅜	𝅜	𝅜	Breve Rest
Semibreves	𝅝	𝅝	𝅝	𝅝	𝅝	𝅝	𝅝	Semibreve
Minims	𝅗𝅥	𝅗𝅥	𝅗𝅥	𝅗𝅥	𝅗𝅥	𝅗𝅥	𝅗𝅥	Minim
Crotchets	♩	♩	♩	♩	♩	♩	♩	Crotchet
Quavers	♪	♪	♪	♪	♪	♪	♪	Quaver
Semiquavers	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	

Proportion of the Notes.

One 𝅜 Breve is

Two ■ ● Semibreves,

Four ◣ ◣ ◣ ◣ Minims,

Eight ◆ ■ ● ◣ ◆ ■ ● ◣ Crotchets,

Sixteen ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ Quavers,

Thirty two 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 Semiquavers.

The rests have the same proportion except the semibreve, which fills a bar in triple time.

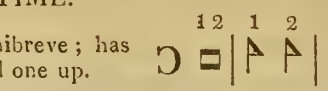
Characters.		Explanations.	Examples.
Brace	{	Shows how many parts are sung together.	
Cliff	G	Is used in Treble, Counter, and Tenor.	
Cliff	F	Is used in Bass only.	
Close	‖	Shows the end of the Tune.	
Slur	⌣	Shows what notes are sung to one syllable.	◆■
Dot	·	At the right hand of a note, adds to it half its length.	◣ ◣· ◣· ◣· ■● ◣ ♩♪ ♩
Figure 3		Shows that each of the three notes is one third of a beat.	■●◣ 3
Single bar	|	Divides the time according to the measure note.	
Double notes	◣ ■	Either may be sung.	◣ ■
Double bar	‖	Shows when to repeat.	R 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅝 ‖
Repeat	R	Shows that the tune is sung again from that note to a double bar, or close.	R 1 2 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅝 𝅝
Figures	1, 2,	Show that the note under 1, is sung the first time, and that under 2, the second time.	R 1 2 ● ◣ ◣ ◣· ◣

Preparative or leaning notes ◣●. These notes add nothing to the time of the bar in which they are used, for whatever time be occupied by them, so much must be taken from the notes with which they are connected.

TIMES.

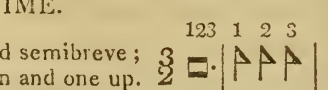
COMMON TIME.

Marked C Is measured by one semibreve; has two beats, one down and one up.



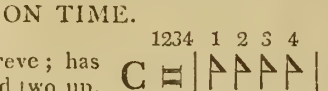
TRIPLE TIME.

Marked $\frac{3}{2}$ Is measured by a dotted semibreve; has three beats, two down and one up.



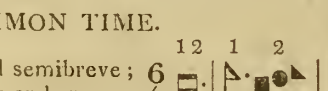
DOUBLE COMMON TIME.

Marked C Is measured by one breve; has four beats, two down and two up.



COMPOUND COMMON TIME.

Marked $\frac{6}{4}$ Is measured by a dotted semibreve; has two beats, one down and one up.



N. B. The hand falls at the beginning of every bar in all kinds of time.

MODES.

Names.	Length of a beat.
Very slow	A second and a half.
Slow	A second and a quarter.
Moderate	A second.
Cheerful	Seven eighths.
Lively	Two thirds.
Quick	Five eighths.
Very quick	Half a second.

MARKS OF DISTINCTION.

These notes are sung in a pointed and distinct manner.

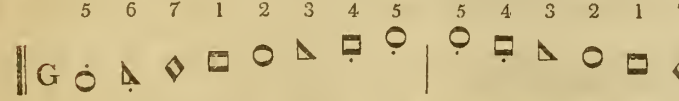
Rules to find the mi.

Sharp, ♯. Flat, ♭.

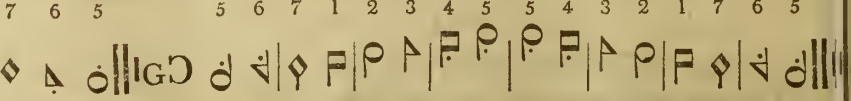
When there is neither sharp nor flat at the beginning of a tune,		mi is in B
One	♯	mi is in F ♯
Two	♯ ♯	mi is in C ♯
Three	♯ ♯ ♯	mi is in G ♯
Four	♯ ♯ ♯ ♯	mi is in D ♯
One	♭	mi is in E
Two	♭ ♭	mi is in A
Three	♭ ♭ ♭	mi is in D
Four	♭ ♭ ♭ ♭	mi is in G

Sharp	♯	Raises a note half a tone.
Flat	♭	Sinks a note half a tone.
Natural	♮	Restores a note to its primitive sound.

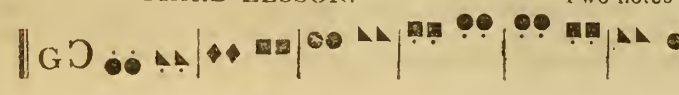
FIRST LESSON. Sing without the beat.



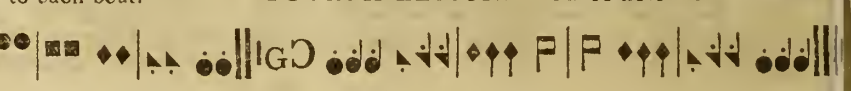
SECOND LESSON. One beat to each note.

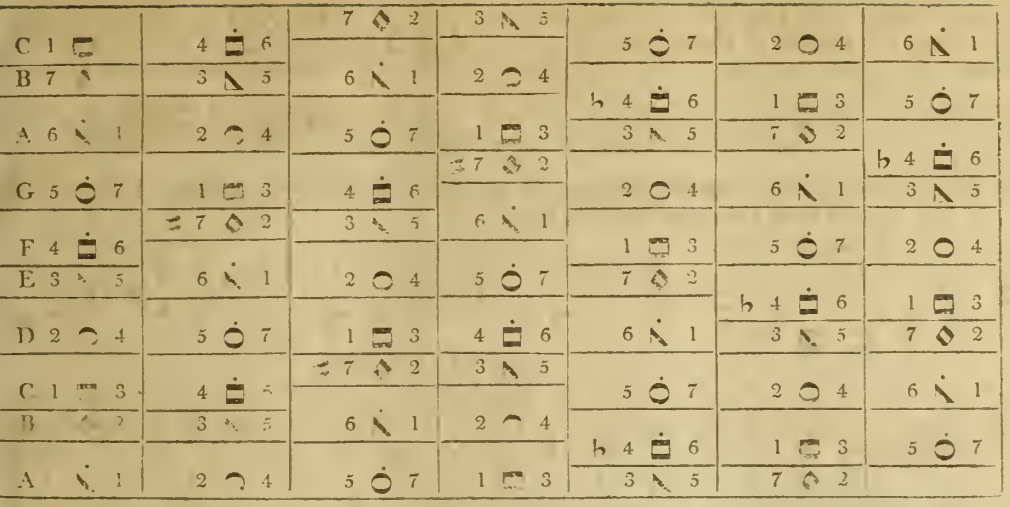


THIRD LESSON. Two notes to each beat.

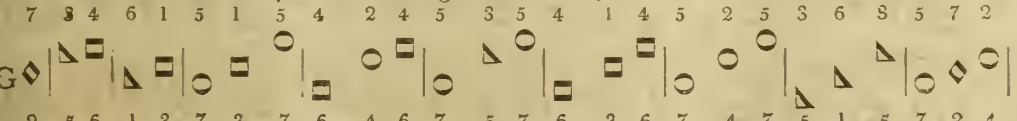


FOURTH LESSON. Three notes to each beat.





Scale of Marks by which the degrees are easily found with four characters.



The figures over the notes show the degrees of the sharp key; those under them show the degrees of the flat key. The ◇ is the seventh degree of the sharp key, and the second degree of the flat key; the ◺ and the ▭, the ▭ one degree the highest are the third and fourth degrees of the sharp key, and the fifth and sixth of the flat key.

The figures at the left hand of each column of notes show the degrees of the sharp key; those at the right hand show the degrees of the flat key. This scale shows that the ◇ is between the two keys, and that the first degree of the sharp key is the first note above the ◇, and that the first degree of the flat key is the first note below the ◇.

It shows also the relative keys. Whenever the key is changed from a sharp key to a flat key, or from a flat key to a sharp key without an additional flat or sharp in the regular way in which they are set at the beginning of tunes, they are called relative keys. Every sharp key has its relative flat key a third below; and every flat key has its relative sharp key a third above. These admit of an easy and natural transition from one to the other.

Every sharp at the beginning of a tune takes the place of the ▭ with the dot, and raises that note half a tone, and removes the ◇ and the key to the fifth above, or to the fourth below.

Every flat at the beginning of a tune takes the place of the ◇, sinks that note half a tone, and removes the ◇ and the key to the fourth above, or to the fifth below.

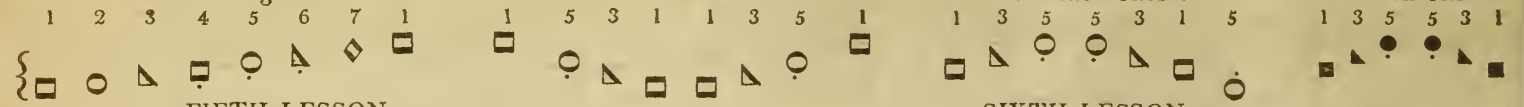
RULES. The last note of the Bass is the key note, which is the first above or below the ◇; if above, it is a sharp key; if below, a flat key.

In every key there are seven degrees of sound, which are marked by these characters, to wit, ◇ □ ○ △ and the □ ○ △ with a dot over or under each of them, and are counted ascending. The eighth to each degree, is the same character, has the same name, and is the same degree of the key.

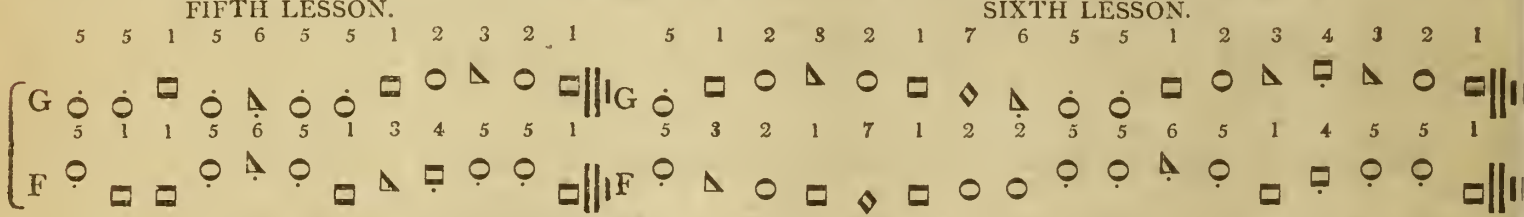
In every sharp key, the □ is the first degree of the key; the ○ is the second degree; the △ is the third degree; the □, with the dot, is the fourth degree; the ○, with the dot, is the fifth degree; the △, with the dot, is the sixth degree; the ◇ is the seventh degree. The eighth degree being the same as the first, is called first.

The common chord, taken upon the key note, is counted ascending; but all, except F, G, and A, are sounded descending. Learners will sound them both ways at first. The figures show the degrees of the Key.

Scale of Degrees. Common Chord. Common Chord. Common Chord.

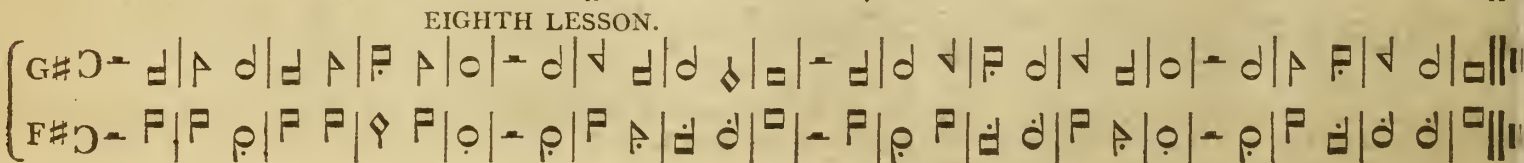


FIFTH LESSON.



SIXTH LESSON.

EIGHTH LESSON.



Cheerful.

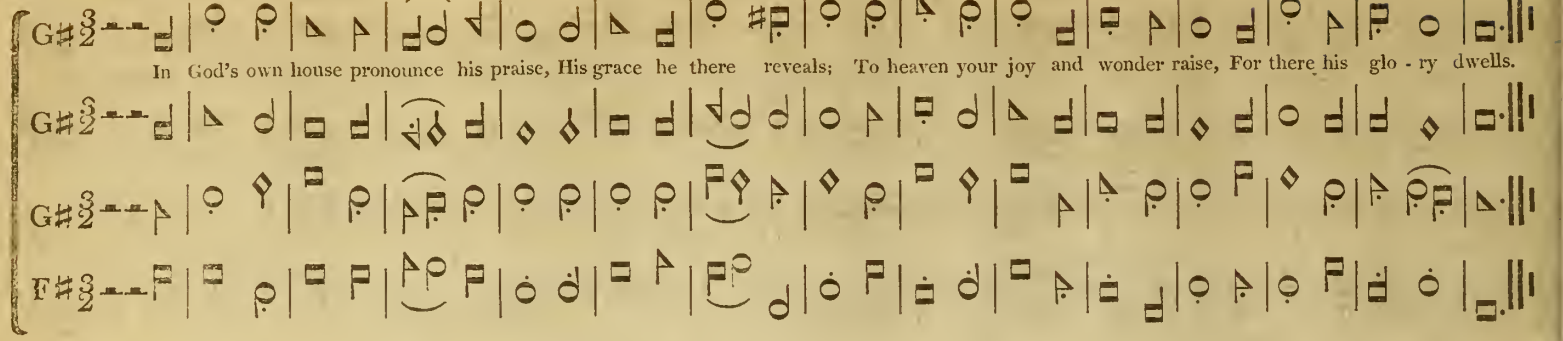
MILAN. C. M.

Cheerful.

BEVERLY. S. M.

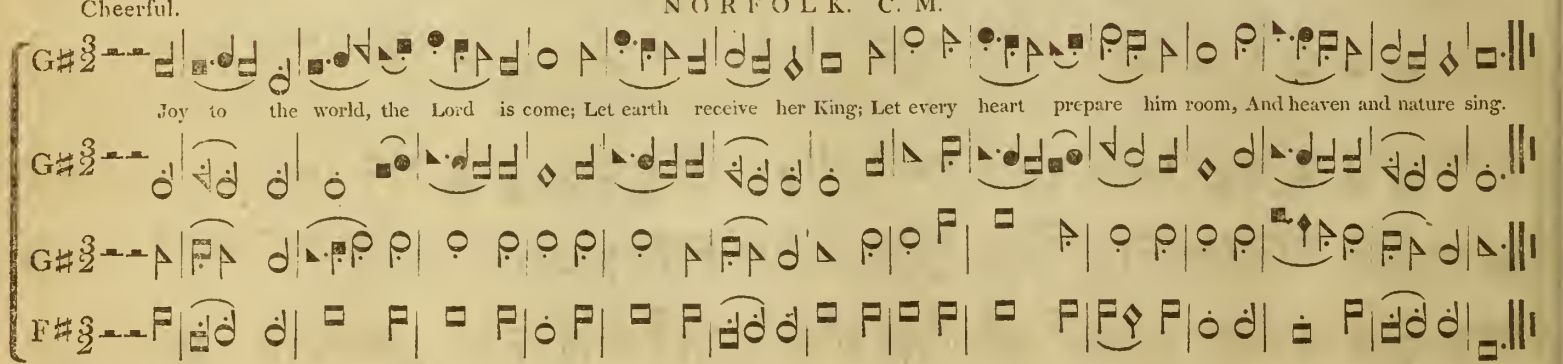
Cheerful.

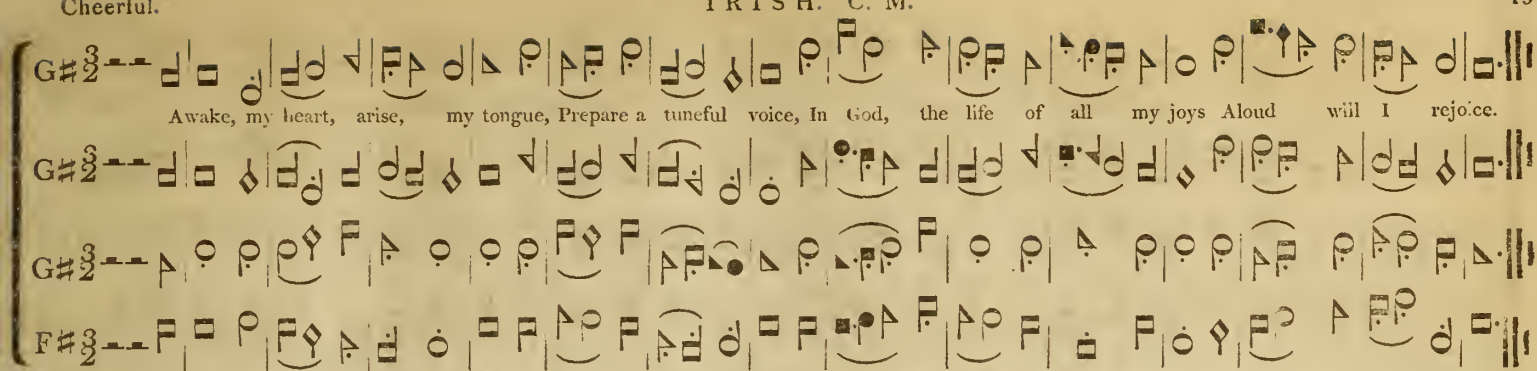
MEAR C. M.


In God's own house pronounce his praise, His grace he there reveals; To heaven your joy and wonder raise, For there his glo - ry dwells.

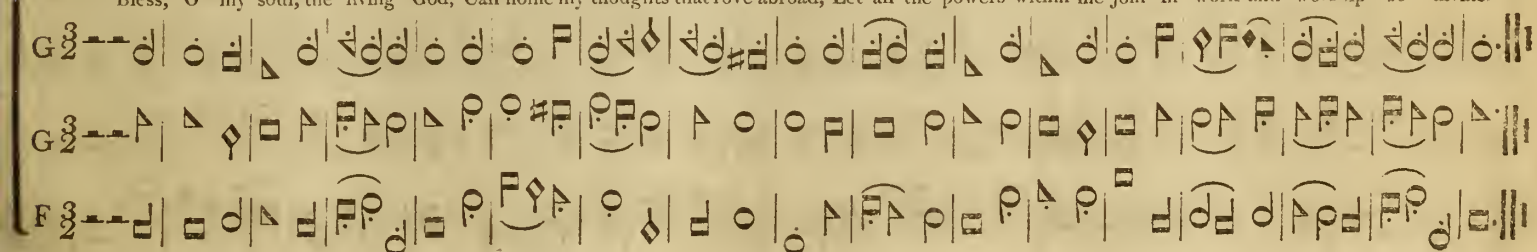
Cheerful.

NORFOLK. C. M.

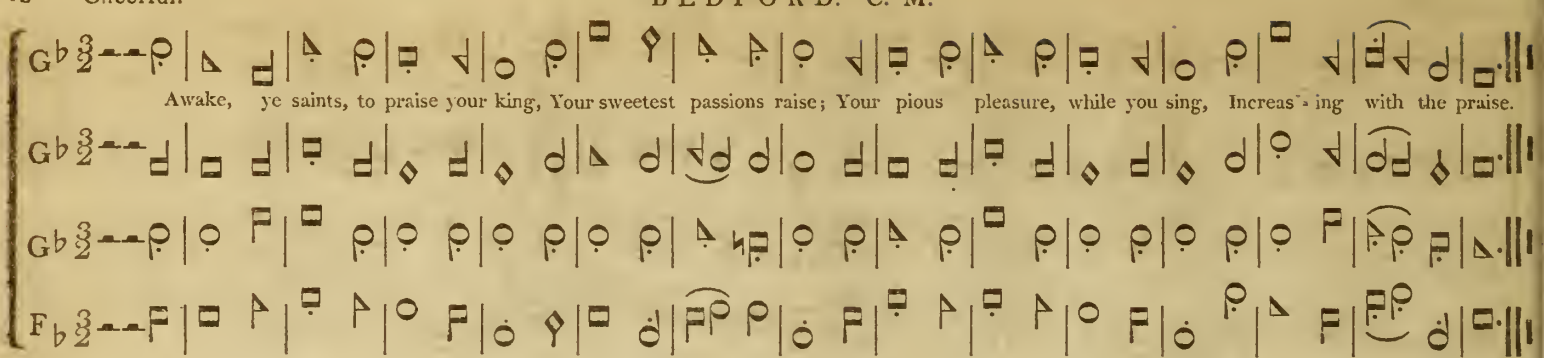




Cheerful. POLTON. L. M.

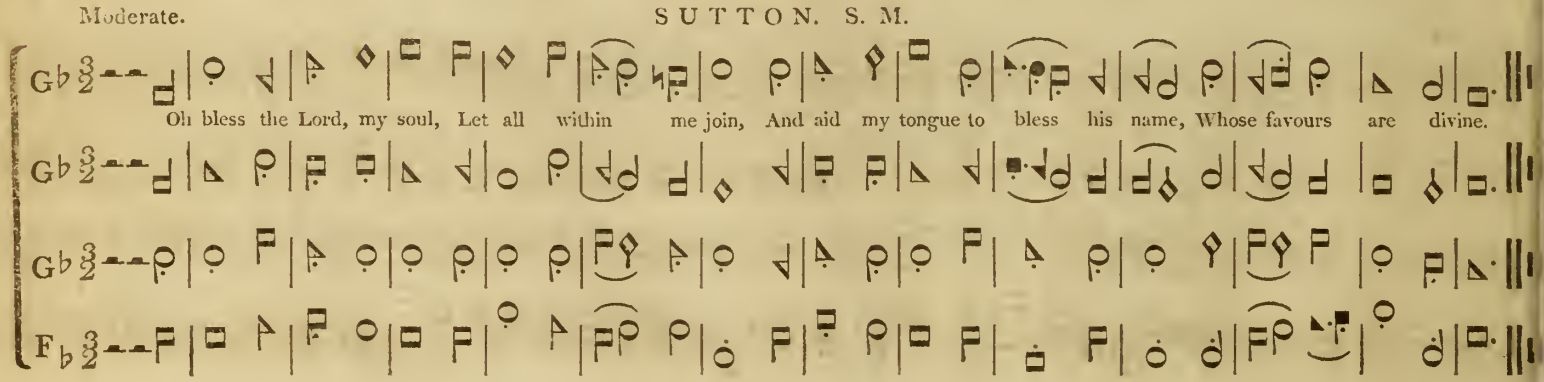

Bless, O my soul, the living God; Call home my thoughts that rove abroad, Let all the powers within me join In work and worship so divine.

BEDFORD. C. M.


Awake, ye saints, to praise your king, Your sweetest passions raise; Your pious pleasure, while you sing, Increas-ing with the praise.

Moderate.

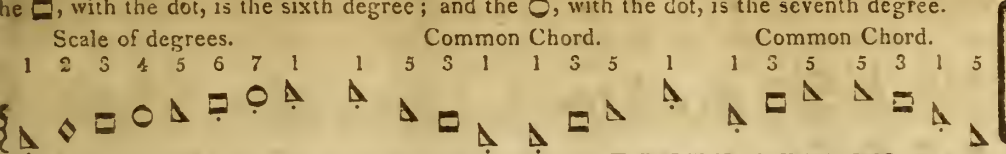
SUTTON. S. M.



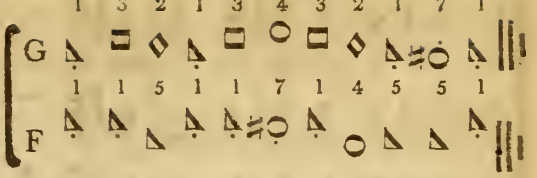
SCALE OF FLAT KEYS.

In every flat key, the △, with the dot, is the first degree of the key; the ◇ is the second degree; the □ is the third degree; the ○ is the fourth degree; the △ is the fifth degree; the □, with the dot, is the sixth degree; and the ○, with the dot, is the seventh degree.

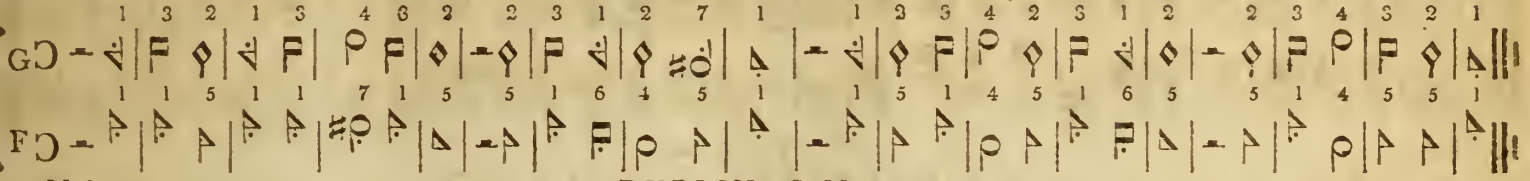
Scale of degrees. Common Chord. Common Chord.



NINTH LESSON.

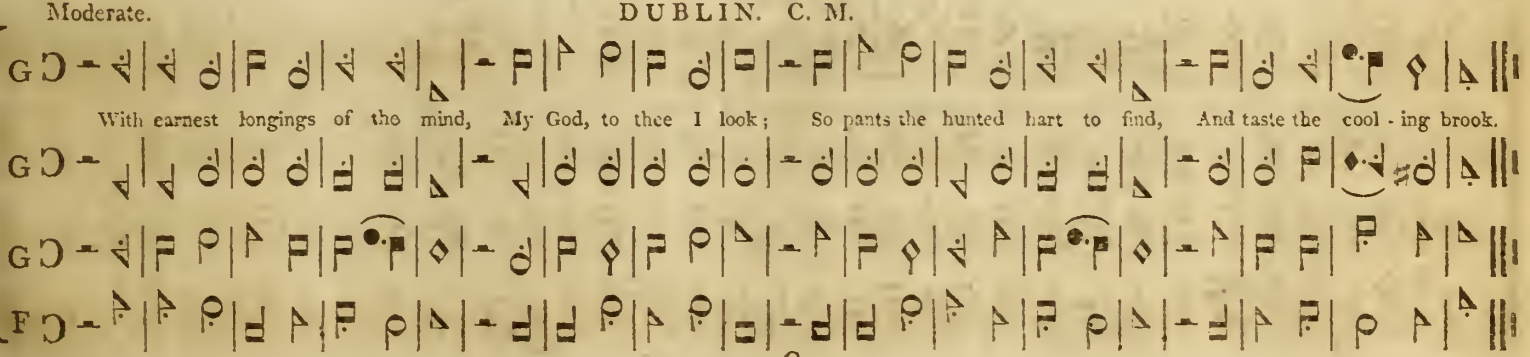


TENTH LESSON.



Moderate.

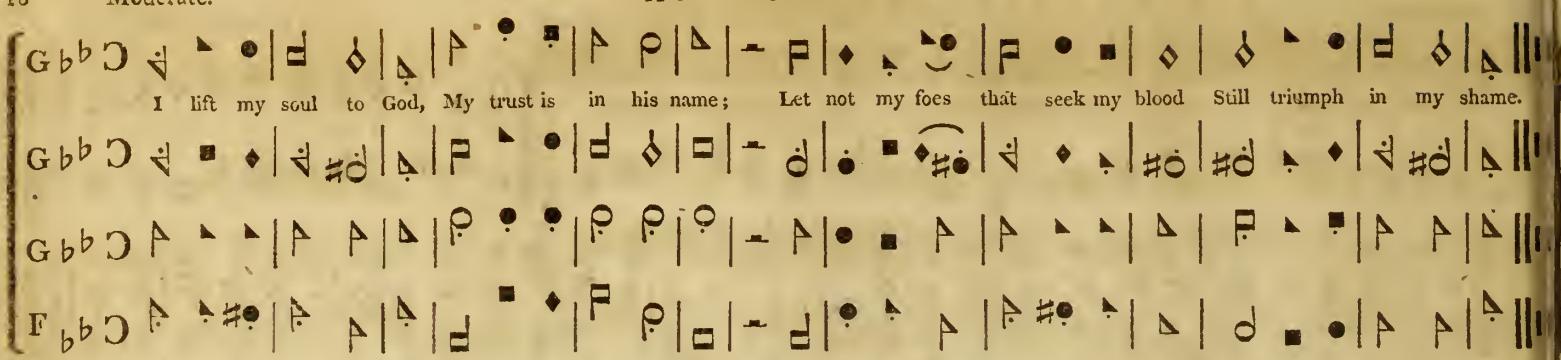
DUBLIN. C. M.



With earnest longings of the mind, My God, to thee I look; So pants the hunted hart to find, And taste the cool - ing brook.

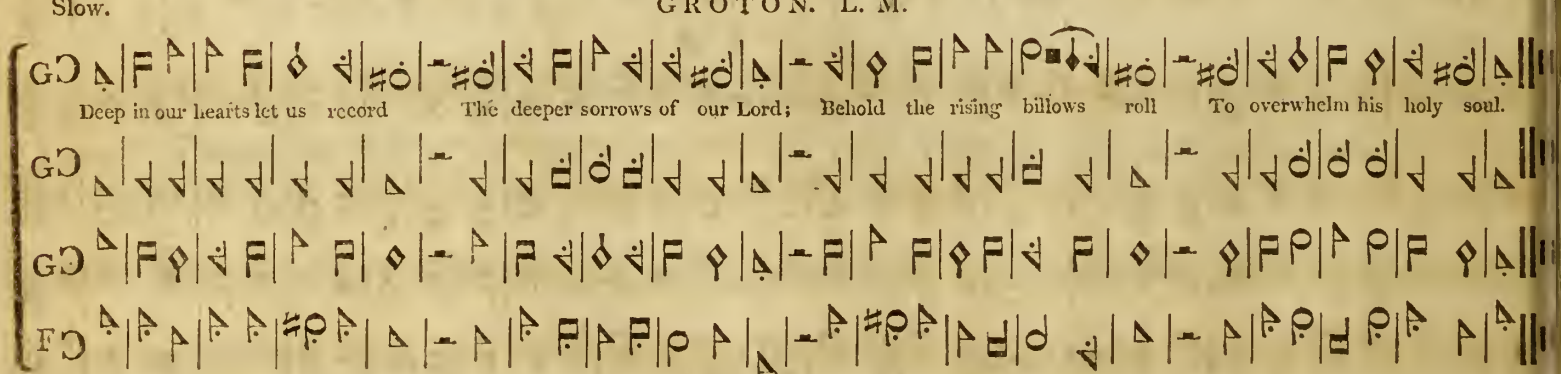
Moderate.

AYLESBURY. S. M.

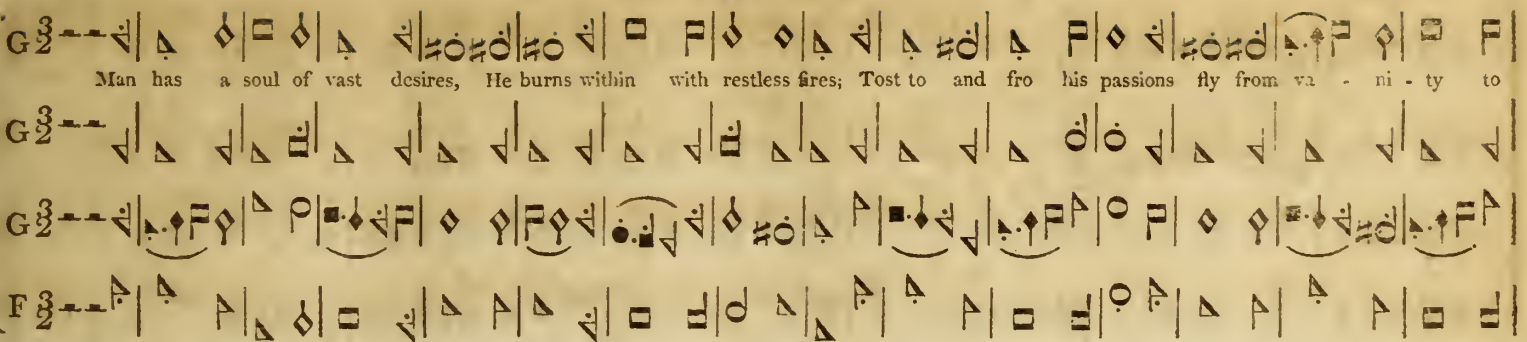


Slow.

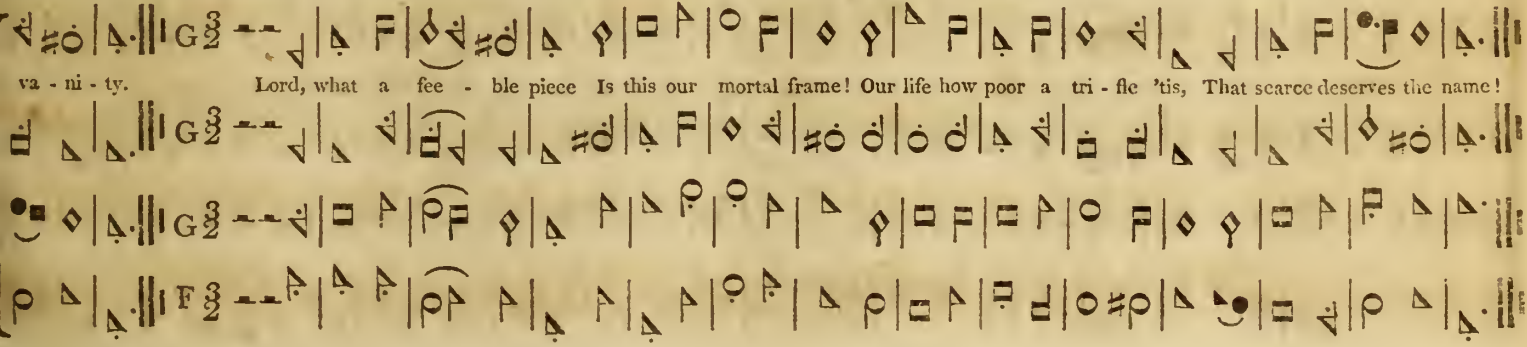
GROTON. L. M.



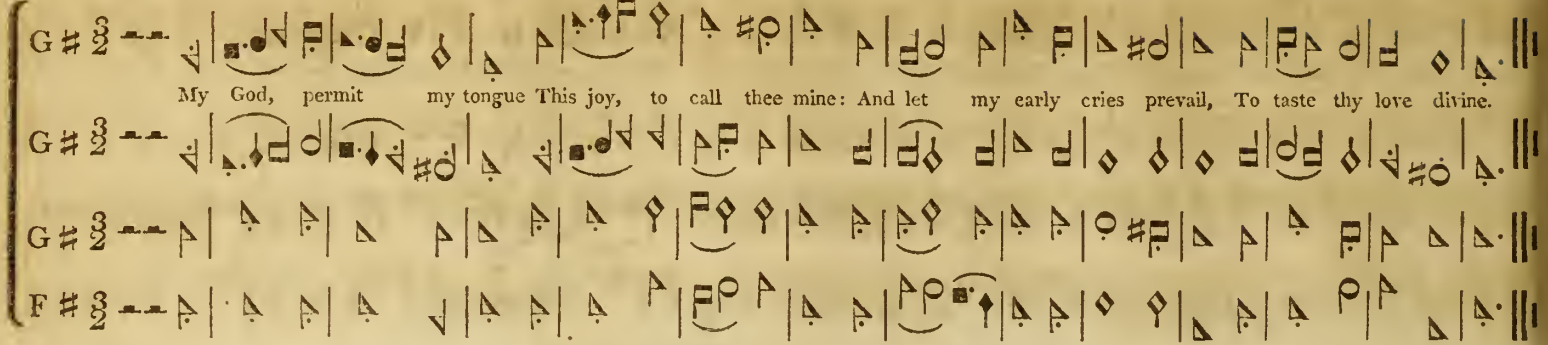
Moderate. PUTNEY. L. M.



Cheerful. COVENTRY. S. M.

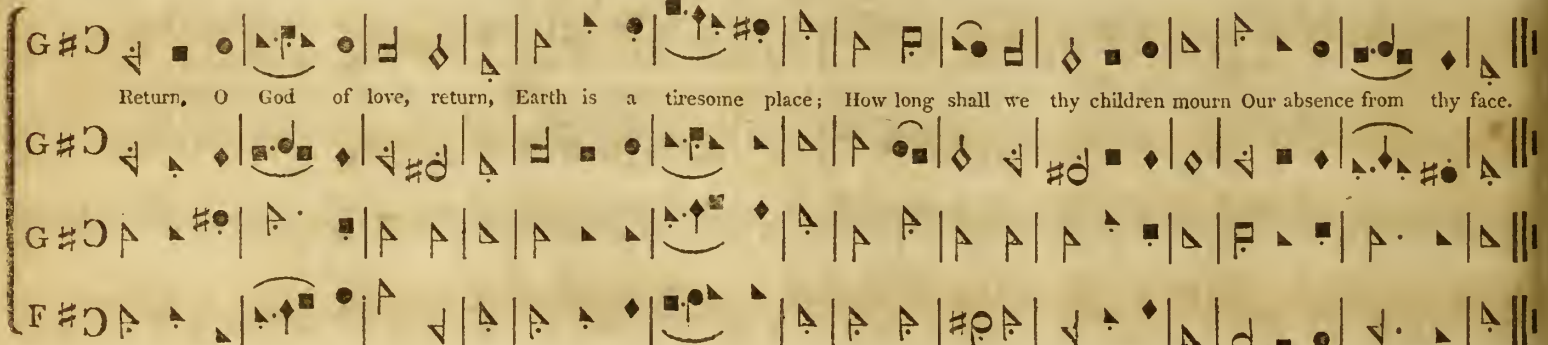


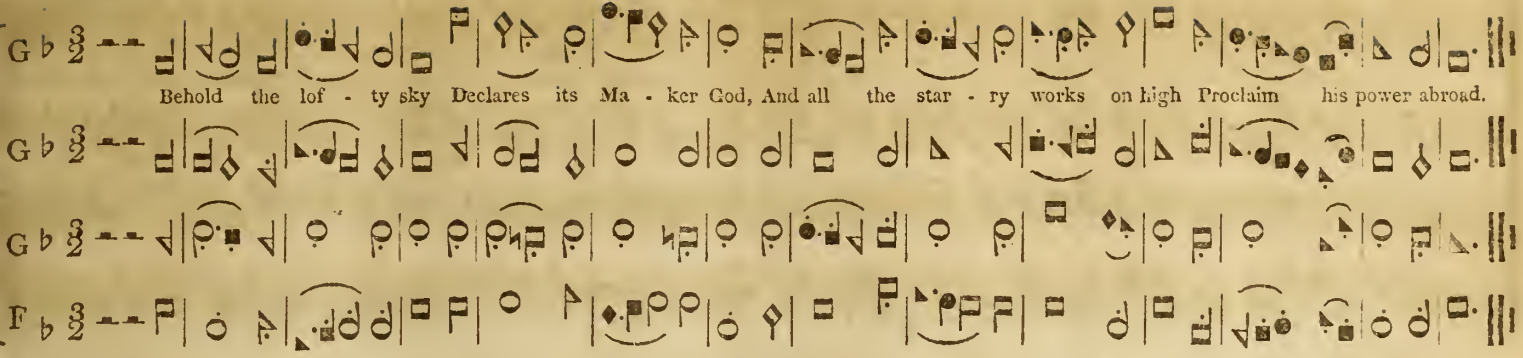
BLOOMFIELD. S. M.



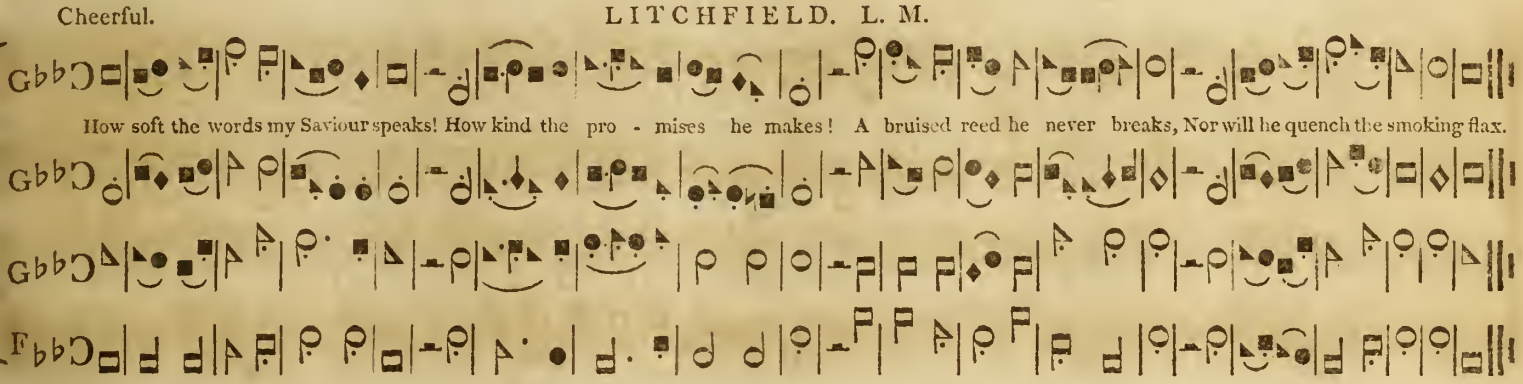
Moderate.

GEORGIA. C. M.





Cheerful. LITCHFIELD. L. M.


How soft the words my Saviour speaks! How kind the pro - mises he makes! A bruised reed he never breaks, Nor will he quench the smoking flax.

Moderate. Soft. DUNSTAN. L. M. Loud.

Jesus shall reign where'er the sun Does his successive journies run; His kingdom stretch from shore to shore, 'Till moons shall wax and wane no more. 'Till moons shall wax and wane no more.

Moderate. PORTUGAL. L. M.

Behold the rose of Sharon here, The li - ly which the vallies bear; Behold the tree of life, that gives Refres'ning fruit and healing leaves.

Moderate.

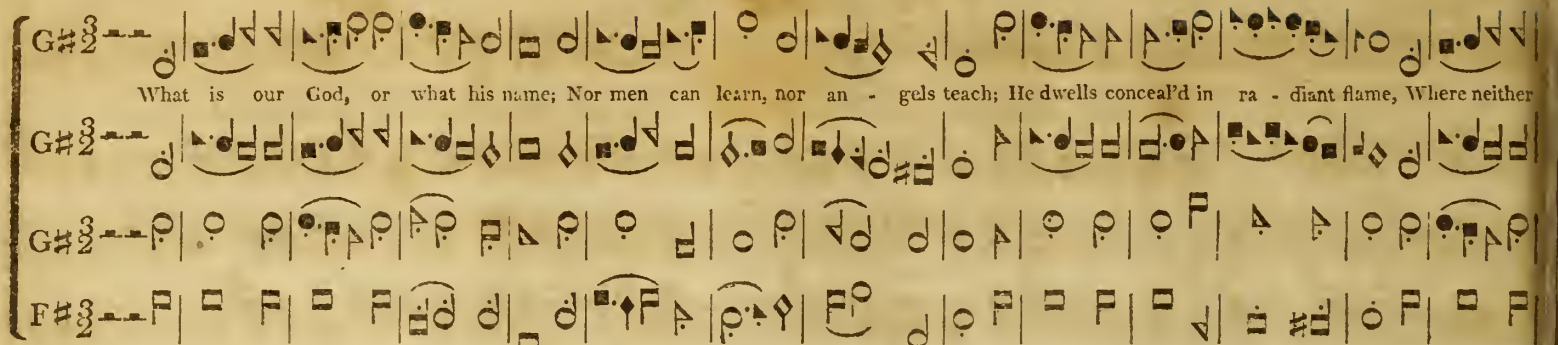
SURRY. L. M.

O come loud anthems let us sing, Loud thanks to our Al - mighty King; For we our voices high should raise, When our salvation's rock we praise.

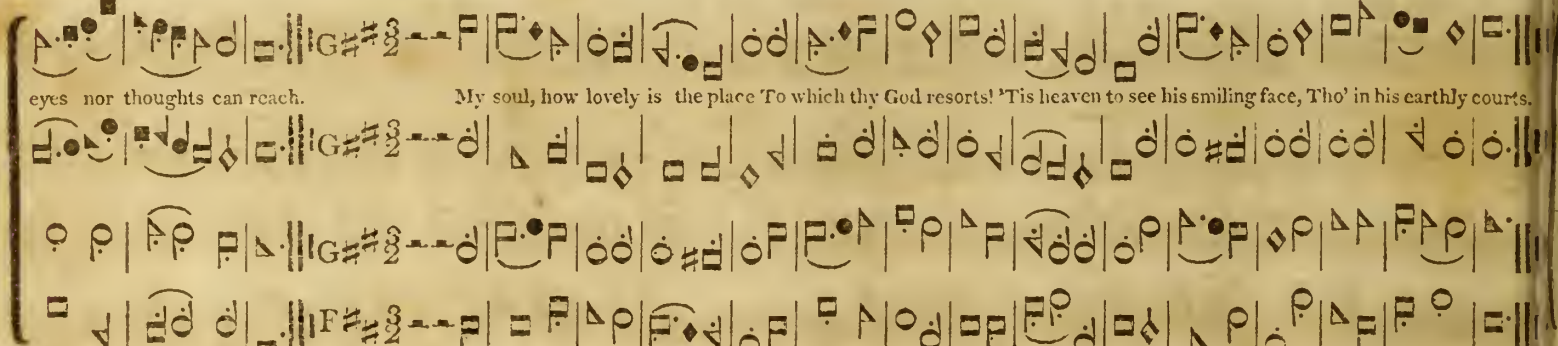
Cheerful.

WAKEFIELD. C. M.

To ce - lebrate thy praise, O Lord, I will my heart prepare; To all the listening world thy works, Thy wondrous works declare.



Cheerful. COLCHESTER. C. M.


eyes nor thoughts can reach. My soul, how lovely is the place To which thy God resorts! 'Tis heaven to see his smiling face, Tho' in his earthly courts.

Moderate. BETHESDA. P. M.

Give thanks to God most high, The un - i - ver - sal Lord! The sovereign King of kings; And be his grace ador'd. His power and grace are still the same; And

Moderate. READING. C. M.

let his name have endless praise. Blest are the souls that hear and know The gospel's joyful sound! Peace shall attend the path they go, And light their steps surround.

Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thine earthly temples are! To thine abode My heart as-

Soft. Loud. Moderate. GATH. L. M.

pires, With warm desires, To see my God, With warm desires, To see my God. He reigns; the Lord, the Saviour reigns! Praise him in e - van - gel - ic

strains, Praise him in e - - van - gel - ic strains; Let the whole earth in songs rejoice, And distant islands join their voice, And distant islands join their voice.

Moderate.

LEEDS. L. M.

Jesus, thy blood and righteousness My beauty are my glorious dress, 'Midst flaming worlds in these array'd, With joy shall I lift up my head.

Moderate. GERMANY. S. M.

Sing to the Lord aloud, sing to the Lord aloud, And make a joyful noise, and make a joyful noise; God is our strength, our Saviour God; Let

Moderate. EASTON. C. M

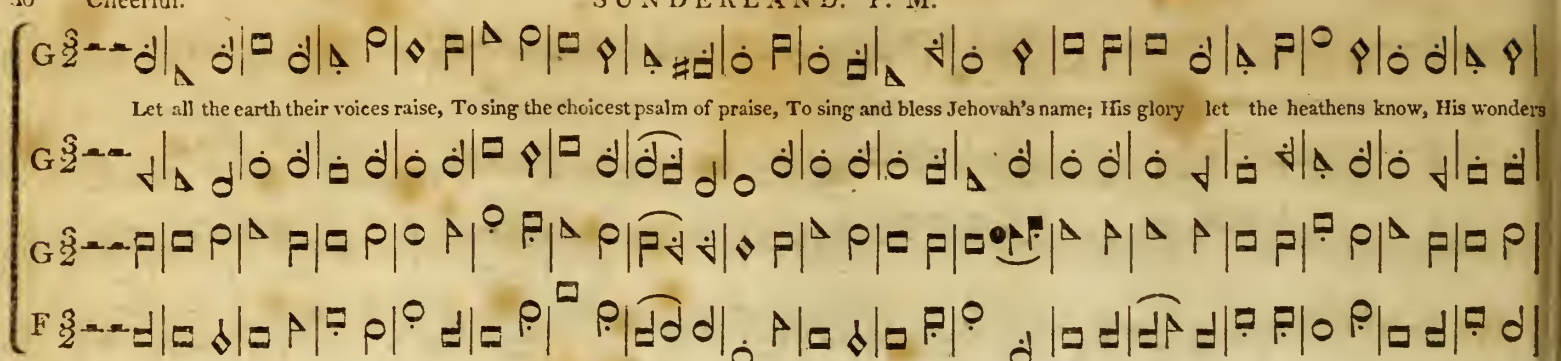
Israel hear his voice.
That awful day will surely come, The appointed hour haste When I must stand before my judge, And pass the solemn test

Moderate. NESTON. L. M.

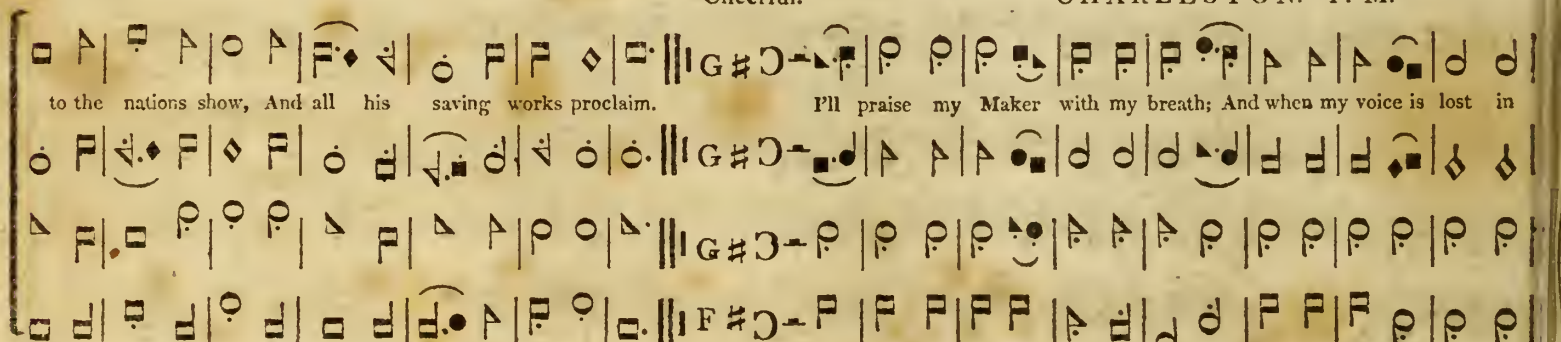
Why should we start and fear to die? What tim'rous worms we mortals are! Death is the gate of endless joy, And yet we dread to enter there.

Moderate. SCOTLAND. L.M.

Ere long the awful day shall come, When Christ in glory shall appear, And all the world their final doom, From his most righteous lips must hear.


Let all the earth their voices raise, To sing the choicest psalm of praise, To sing and bless Jehovah's name; His glory let the heathens know, His wonders

Cheerful. CHARLESTON. P. M.



death, Praise shall employ my nobler powers; My days of praise shall ne'er be past While life, and thought, and being last, Or im - mor - ta - li - ty endures.

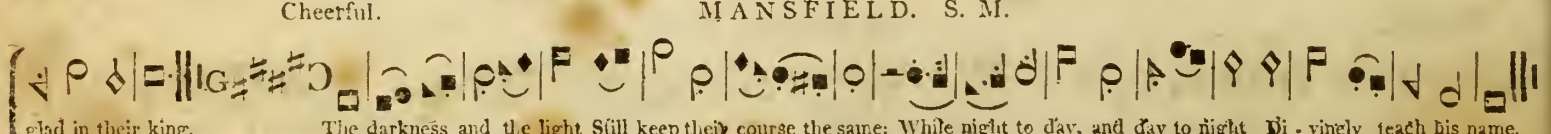
Moderate.

HADDAM. S. M.

When overwhelm'd with grief, My heart within me dies; Helpless and far from all re - lief, To heaven I lift my eyes.

O praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing. In our great Creator let Israel rejoice; And children of Zion be

Cheerful. MANSFIELD. S. M.


glad in their king, The darkness and the light Still keep their course the same; While night to day, and day to night Di - vinely teach his name.

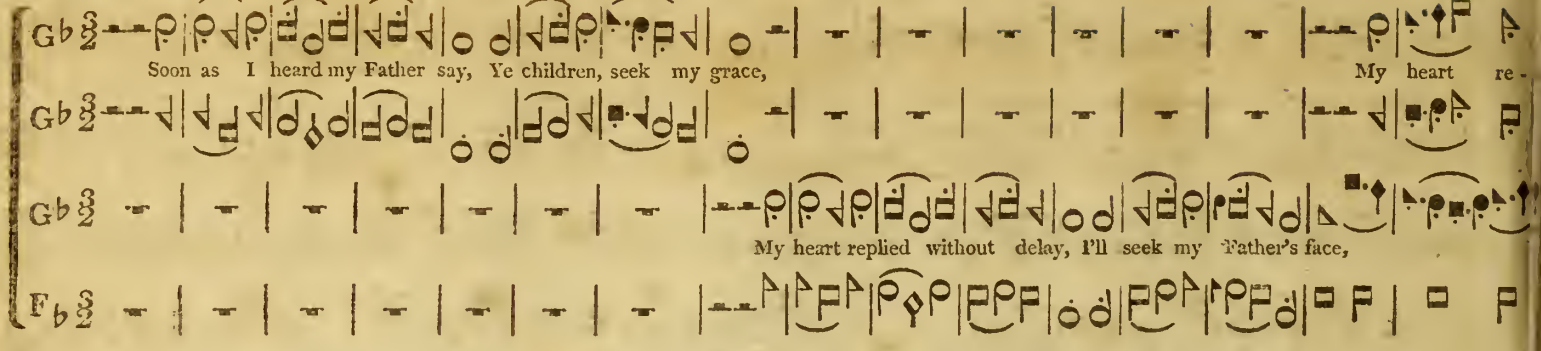
When God reveal'd his gracious name, And chang'd my mourn - ful state, My rapture seem'd a pleasing dream, The grace appear'd so great. The world beheld the

Soft. Loud.

glorious change, And did thy hand confess; My tongue broke out in unknown strains, And sung sur - prising grace, My tongue broke out in unknown strains, And sung surpris - ing grace.

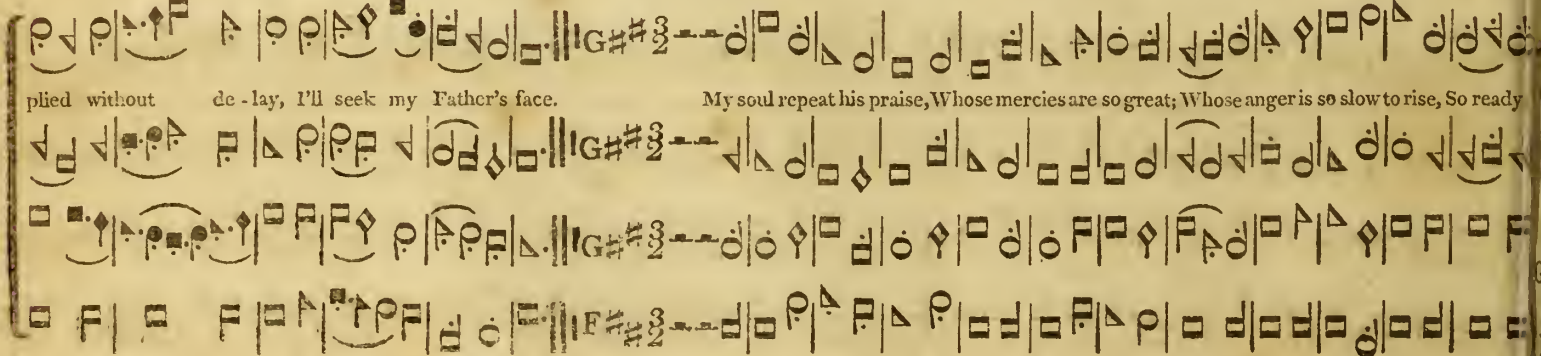
Moderate.

MILTON. C. M.



Cheerful.

PELHAM. S. M.


plied without de - lay, I'll seek my Father's face.
My soul repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready

Soft. Loud. Soft. Loud.

to abate. High as the heavens are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts exceed, Our highest thoughts exceed.

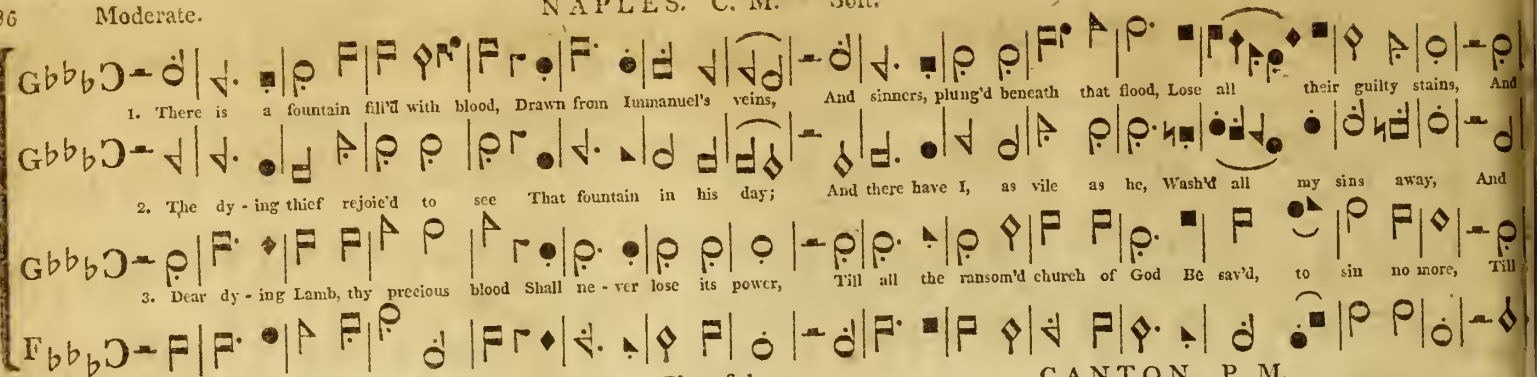
Unisons.

Moderate.

BURFORD. C. M.

My soul come me - di - tate the day, And think how near it stands, When thou must quit this house of clay, And fly to unknown lands.

Moderate. NAPLES. C. M. Soft. Loud.


1. There is a fountain fill'd with blood, Drawn from Immanuel's veins, And sinners, plung'd beneath that flood, Lose all their guilty stains, And
2. The dy - ing thief rejoic'd to see That fountain in his day; And there have I, as vile as he, Wash'd all my sins away, And
3. Dear dy - ing Lamb, thy precious blood Shall ne - ver lose its power, Till all the ransom'd church of God Be sav'd, to sin no more, Till

Cheerful. CANTON. P. M.

sinners, plung'd beneath that flood, Lose all their guilty stains.
there have I, as vile as he, Wash'd all my sins away.
all the ransom'd church of God Be sav'd, to sin no more.
1. How plea - sant 'tis to see Kindred and friends agree, Each in his pro - per
2. 'Tis like an ointment shed, On Aaron's sa - cred head, Di - vine - ly rich, di -
3. Like fruitful showers of rain, That wa - ter all the plain, Descend - ing from the

sta - tion move, And each ful - fil his part With sym - pa - thising heart, In all the cares of life and love, In all the cares of life and love.

vine - ly sweet. The oil through all the room Diffused a rich perfume, Ran through his robes, and blest his feet, Ran through his robes, and blest his feet.

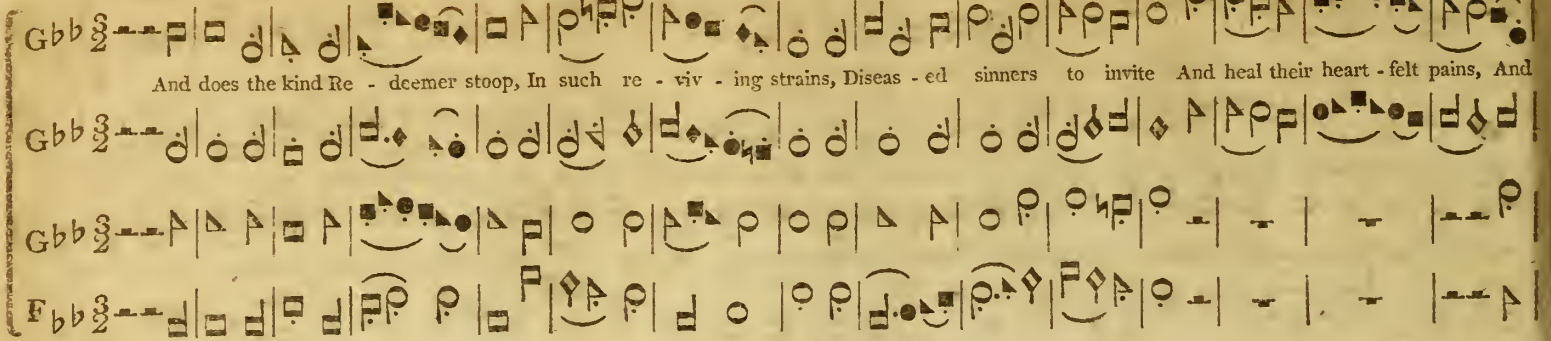
neighb'ring hills; Such streams of pleasure roll, Through every friendly soul, Where love like heavenly dew distils, Where love like heavenly dew distils.

Moderate.

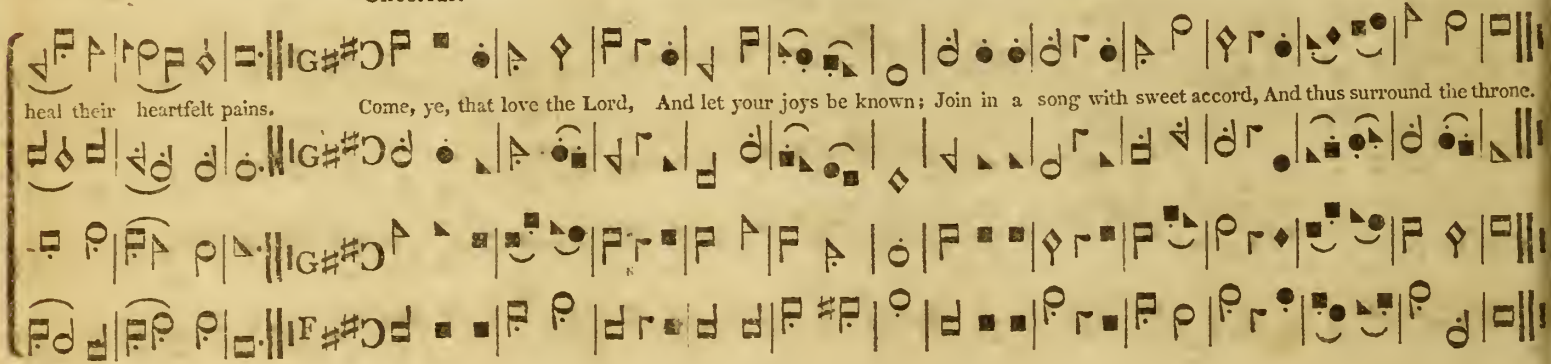
HAMBURGH. S. M.

Come, sound his praise abroad, And hymns of glory sing. Je - ho - vah is the sovereign God, The uni - ver - sal King, The uni - ver - sal King.

Moderate. CARR'S LANE. C. M. Soft. Loud


And does the kind Re - deemer stoop, In such re - viv - ing strains, Diseas - ed sinners to invite And heal their heart - felt pains, And

Cheerful. WHITFIELD. S. M.


heal their heartfelt pains. Come, ye, that love the Lord, And let your joys be known; Join in a song with sweet accord, And thus surround the throne.

1. Sal - vation! Oh, the joyful sound! 'Tis pleasure to our ears: A sovereign balm for every wound, A cor - dial for our fears.

3. Sal - vation! Let the echo fly The spacious earth around, While all the armies of the sky Conspire to raise the sound.

Moderate & soft.

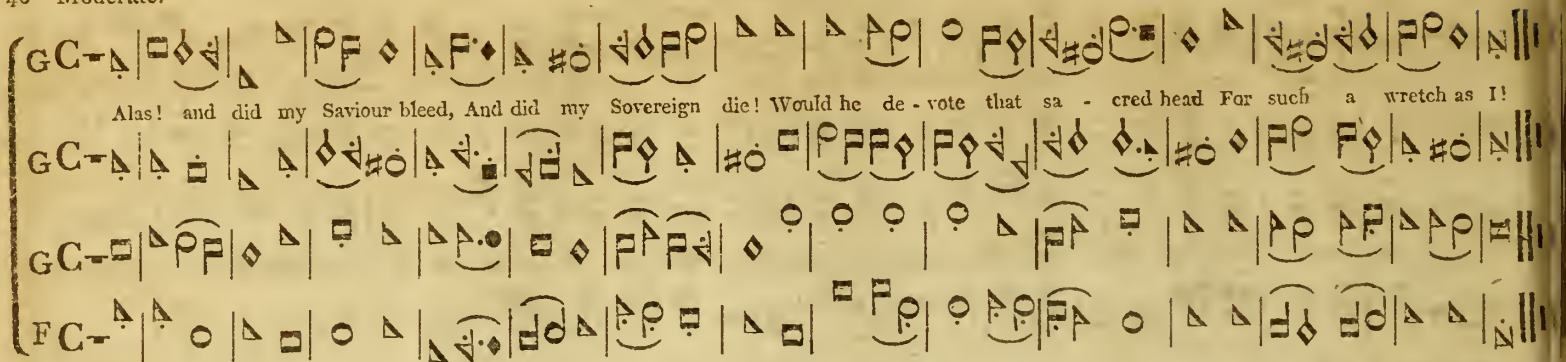
2. Buried in sorrow, and in sin, At hell's dark door we lay; But we a - rise, by grace divine, To see a heavenly day.

Cheerful & loud.

2. Buried in sorrow, and in sin, At hell's dark door we lay; But we a - rise, by grace divine, To see a heavenly day.

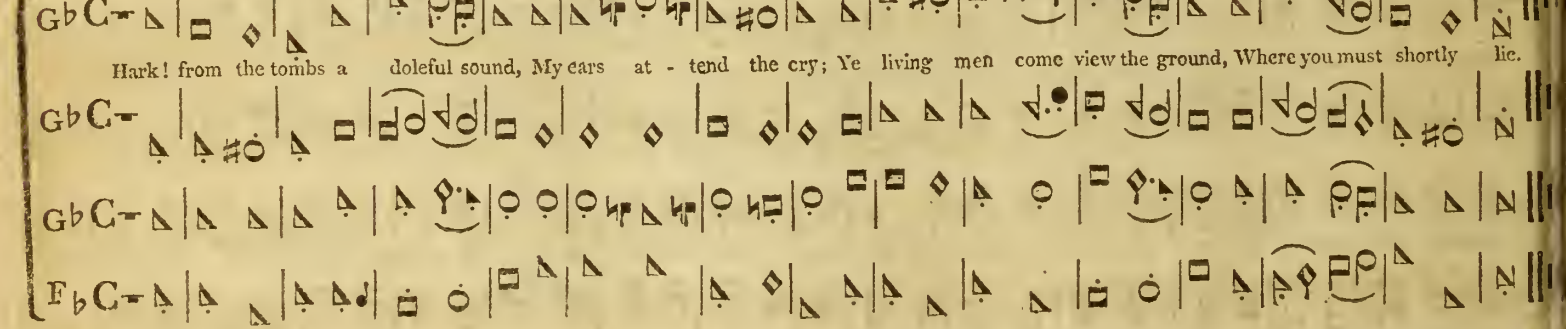
Moderate.

WALSALL. C. M.



Moderate.

BANGOR. C. M.



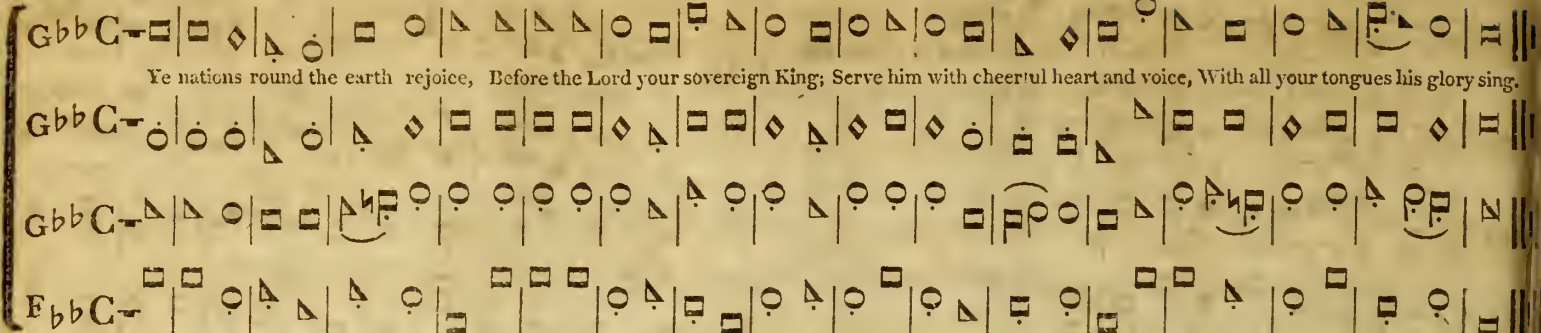
Moderate. Unisons. NANTWICH. L. M. Soft.

O God, how endless is thy love! Thy gifts are every evening new; And morning mercies from above, Gently distil like early

Loud. Moderate. MALDEN. C. M.

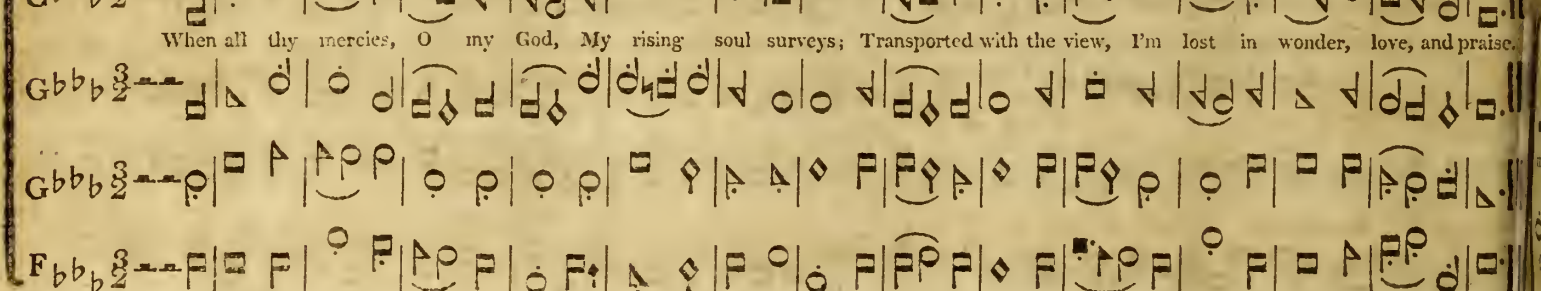
ew, Gently distil like early dew. How sweet and awful is the place With Christ within the doors, While everlasting love displays The choicest of her stores.

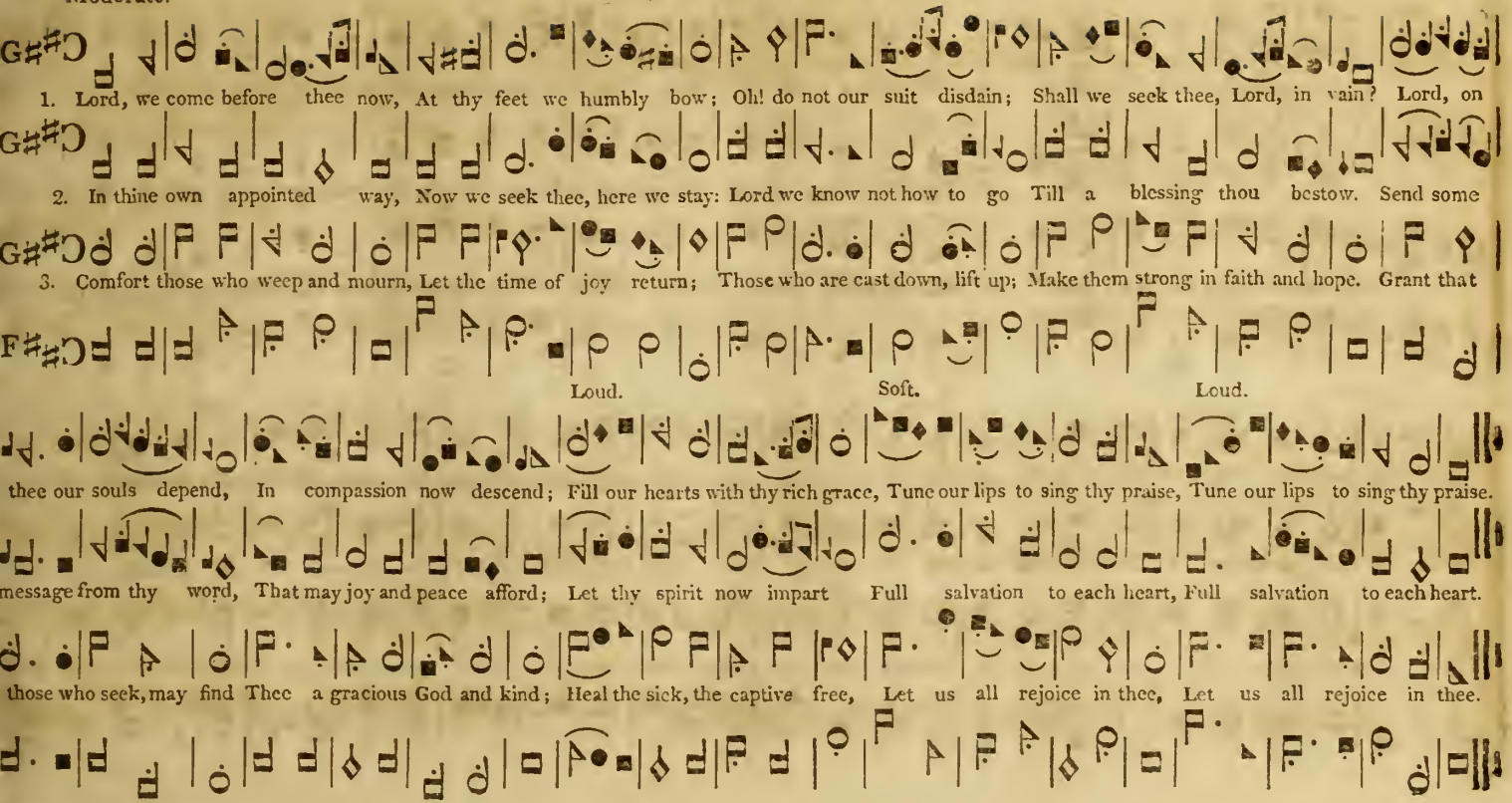
OLD HUNDRED. L. M.

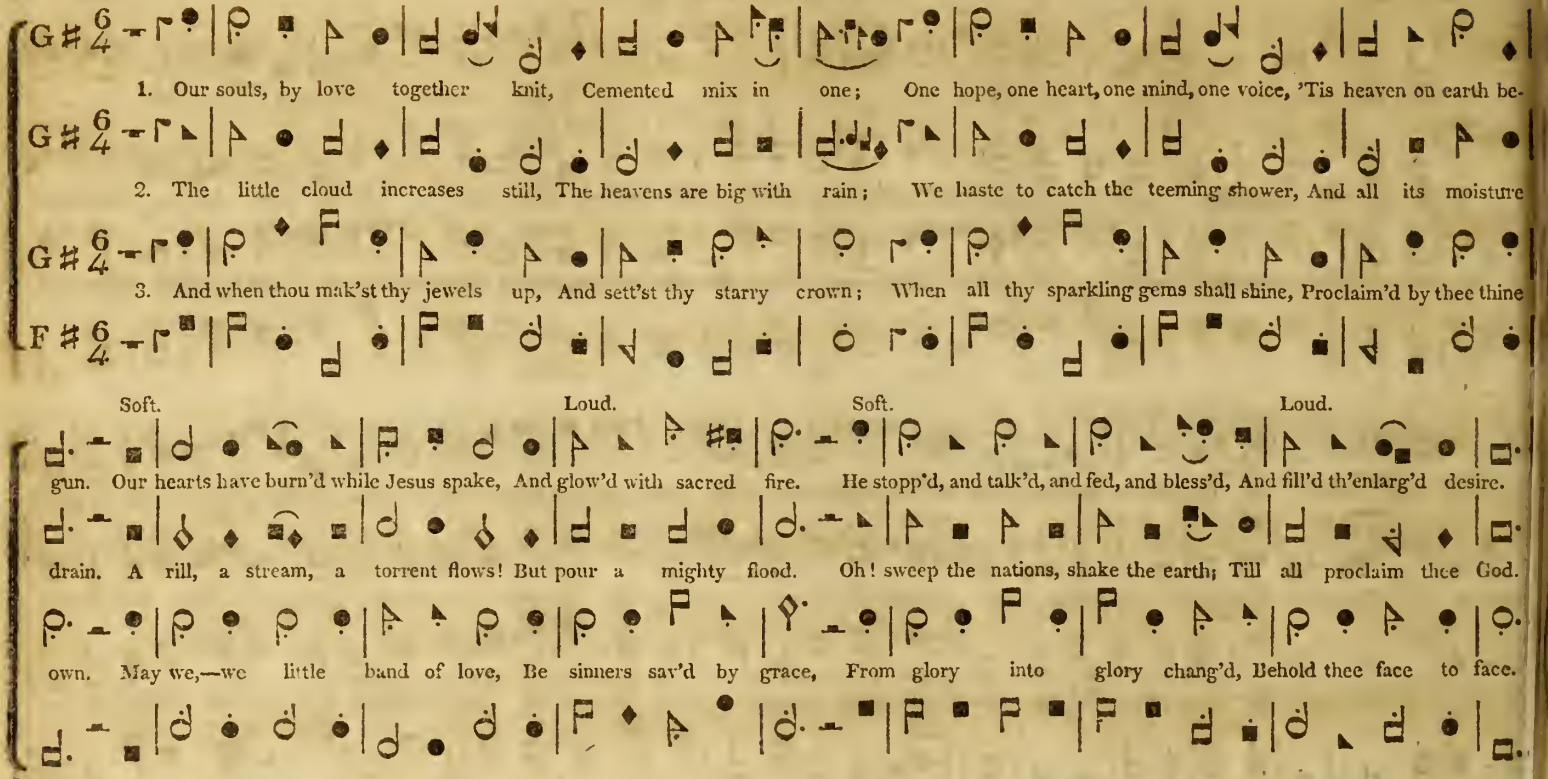

Ye nations round the earth rejoice, Before the Lord your sovereign King; Serve him with cheerful heart and voice, With all your tongues his glory sing.

Moderate.

ABRIDGE. C. M.




1. Lord, we come before thee now, At thy feet we humbly bow; Oh! do not our suit disdain; Shall we seek thee, Lord, in vain? Lord, on
2. In thine own appointed way, Now we seek thee, here we stay: Lord we know not how to go Till a blessing thou bestow. Send some
3. Comfort those who weep and mourn, Let the time of joy return; Those who are cast down, lift up; Make them strong in faith and hope. Grant that
Loud.
Soft.
Loud.
thee our souls depend, In compassion now descend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise, Tune our lips to sing thy praise.
message from thy word, That may joy and peace afford; Let thy spirit now impart Full salvation to each heart, Full salvation to each heart.
those who seek, may find Thee a gracious God and kind; Heal the sick, the captive free, Let us all rejoice in thee, Let us all rejoice in thee.


1. Our souls, by love together knit, Cemented mix in one; One hope, one heart, one mind, one voice, 'Tis heaven on earth be-
2. The little cloud increases still, The heavens are big with rain; We haste to catch the teeming shower, And all its moisture
3. And when thou mak'st thy jewels up, And sett'st thy starry crown; When all thy sparkling gems shall shine, Proclaim'd by thee thine
Soft.
Loud.
Soft.
Loud.
gun. Our hearts have burn'd while Jesus spake, And glow'd with sacred fire. He stopp'd, and talk'd, and fed, and bless'd, And fill'd th'enlarg'd desire.
drain. A rill, a stream, a torrent flows! But pour a mighty flood. Oh! sweep the nations, shake the earth; Till all proclaim thee God.
own. May we,—we little band of love, Be sinners sav'd by grace, From glory into glory chang'd, Behold thee face to face.

"A Saviour!" let creation sing! "A Saviour!" let all heaven ring! He's God with us, we feel him ours, His fulness in our souls he

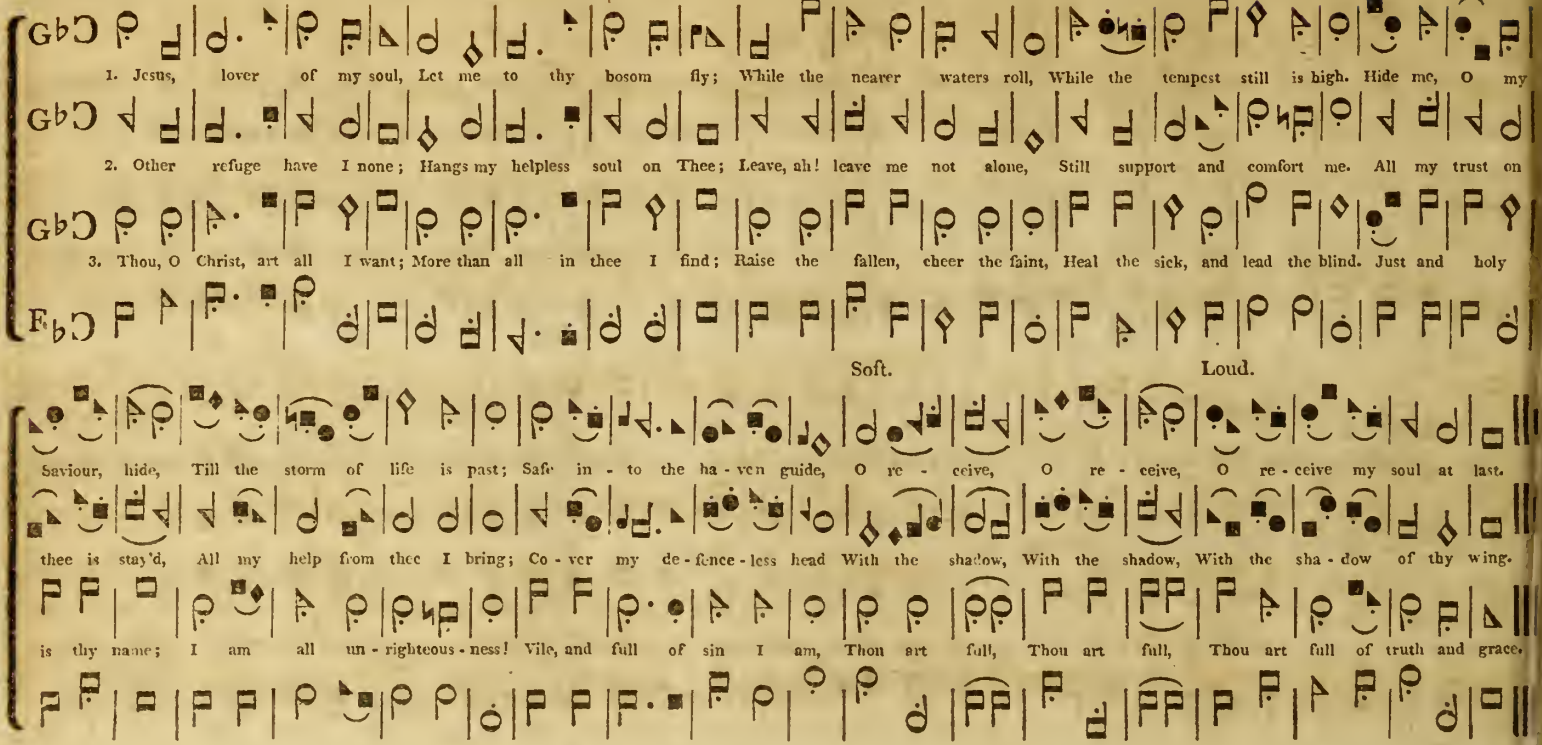
"A Saviour!" let creation sing! "A Saviour!" let all heaven ring! He's God with us, we feel him ours, His fulness in our souls he

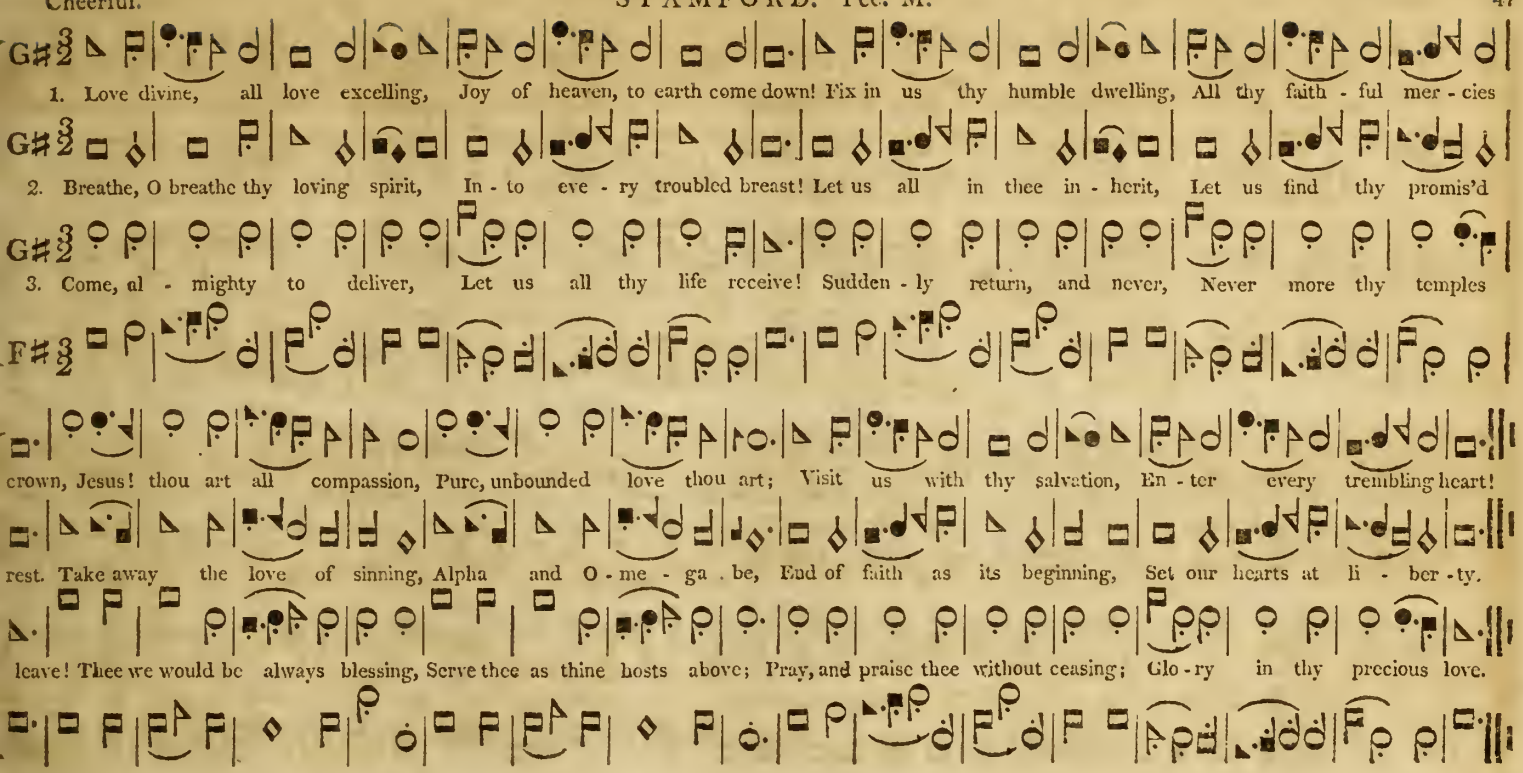
pours, 'Tis almost done, 'Tis almost o'er, We're joining them who're gone before, We then shall meet to part no more, We then shall meet to part no more.

pours, 'Tis almost o'er, We're joining them who're gone before, We then shall meet to part no more, We then shall meet to part no more.

Moderate.

HOTHAM. P. M.

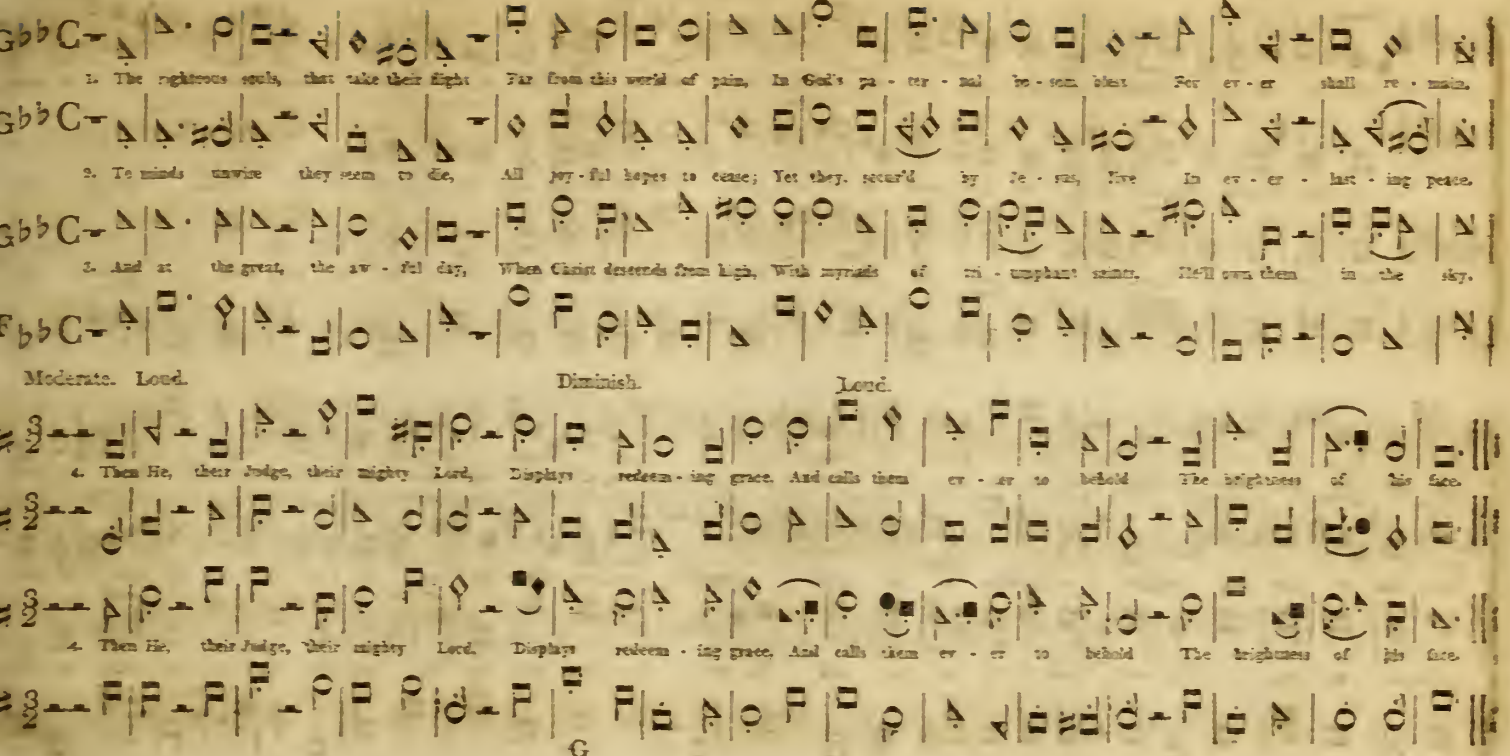

1. Jesus, lover of my soul, Let me to thy bosom fly; While the nearer waters roll, While the tempest still is high. Hide me, O my
2. Other refuge have I none; Hangs my helpless soul on Thee; Leave, ah! leave me not alone, Still support and comfort me. All my trust on
3. Thou, O Christ, art all I want; More than all in thee I find; Raise the fallen, cheer the faint, Heal the sick, and lead the blind. Just and holy
Soft.
Loud.
Saviour, hide, Till the storm of life is past; Safe in - to the ha - ven guide, O re - ceive, O re - ceive, O re - ceive my soul at last.
thee is stay'd, All my help from thee I bring; Co - ver my de - fence - less head With the shadow, With the shadow, With the sha - dow of thy wing.
is thy name; I am all un - righteous - ness! Vile, and full of sin I am, Thou art full, Thou art full, Thou art full of truth and grace.


1. Love divine, all love excelling, Joy of heaven, to earth come down! Fix in us thy humble dwelling, All thy faith - ful mer - cies
2. Breathe, O breathe thy loving spirit, In - to eve - ry troubled breast! Let us all in thee in - herit, Let us find thy promis'd
3. Come, al - mighty to deliver, Let us all thy life receive! Sudden - ly return, and never, Never more thy temples
crown, Jesus! thou art all compassion, Pure, unbounded love thou art; Visit us with thy salvation, En - ter every trembling heart!
rest. Take away the love of sinning, Alpha and O - me - ga . be, End of faith as its beginning, Set our hearts at li - ber - ty.
leave! Thee we would be always blessing, Serve thee as thine hosts above; Pray, and praise thee without ceasing; Glo - ry in thy precious love.

Let him embrace my soul, and prove Mine int'rest in his heavenly love; The voice which tells me, thou art mine, Exceeds the blessings of the vine. On thee th'an-

Soft. Loud.

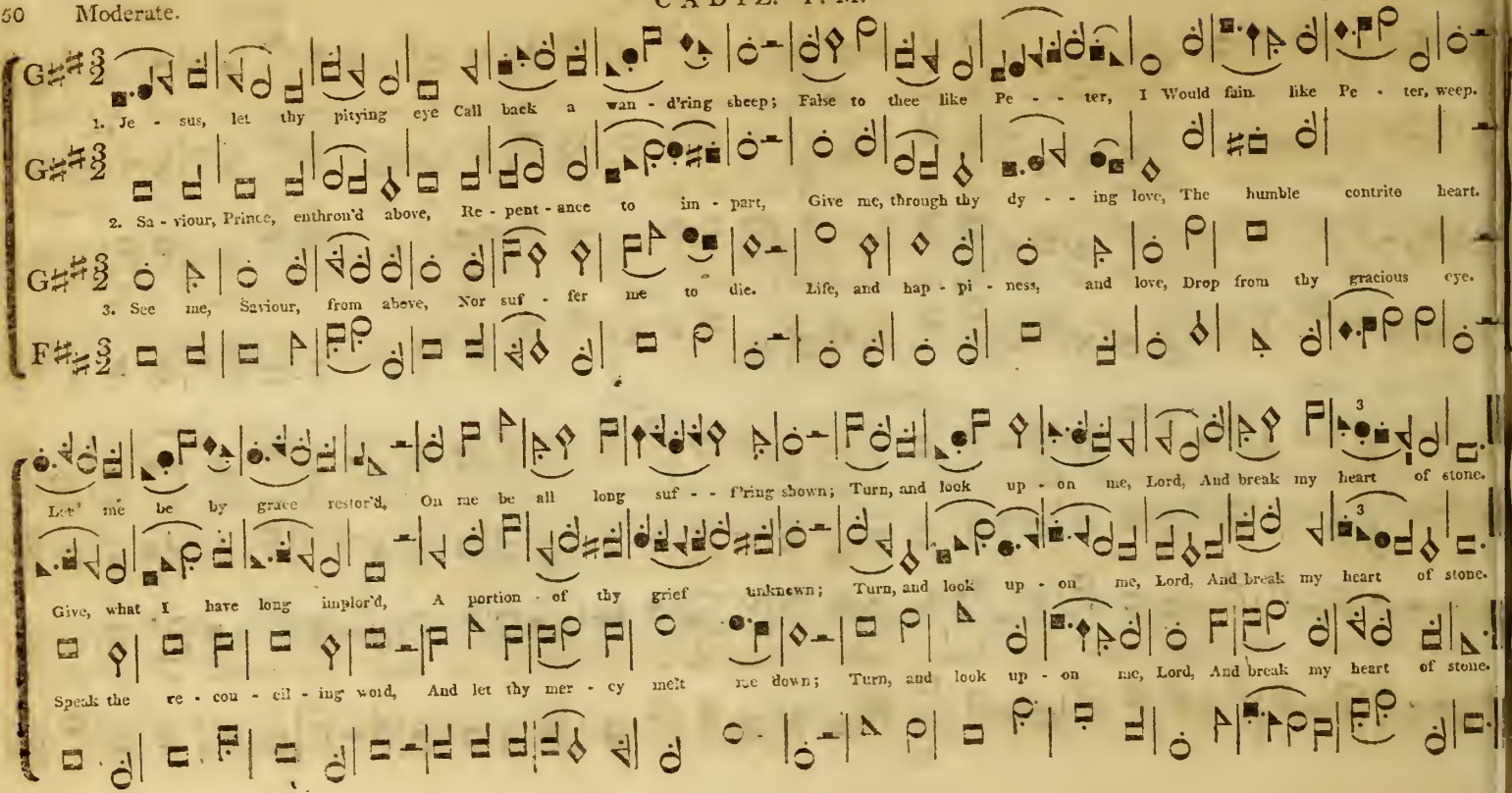
ointing Spirit came, And spread the savour of thy name; That oil of gladness and of grace Draws ho-ly souls to meet thy face, Draws holy souls to meet thy face.


1. The righteous souls, that take their flight Far from this world of pain, In God's pa - ra - dise blest For ev - er shall re - main.
2. To minds unwise they seem to die, All joy-ful hopes to cease; Yet they, secur'd by Je - sus, live In ev - er - last - ing peace.
3. And at the great, the aw - ful day, When Christ descends from high, With myriads of tri - umphant saints, He'll own them in the sky.
Moderate. Loud. Diminish. Loud.
4. Then He, their Judge, their mighty Lord, Displays redeem - ing grace, And calls them ev - er to behold The brightness of his face.
4. Then He, their Judge, their mighty Lord, Displays redeem - ing grace, And calls them ev - er to behold The brightness of his face.

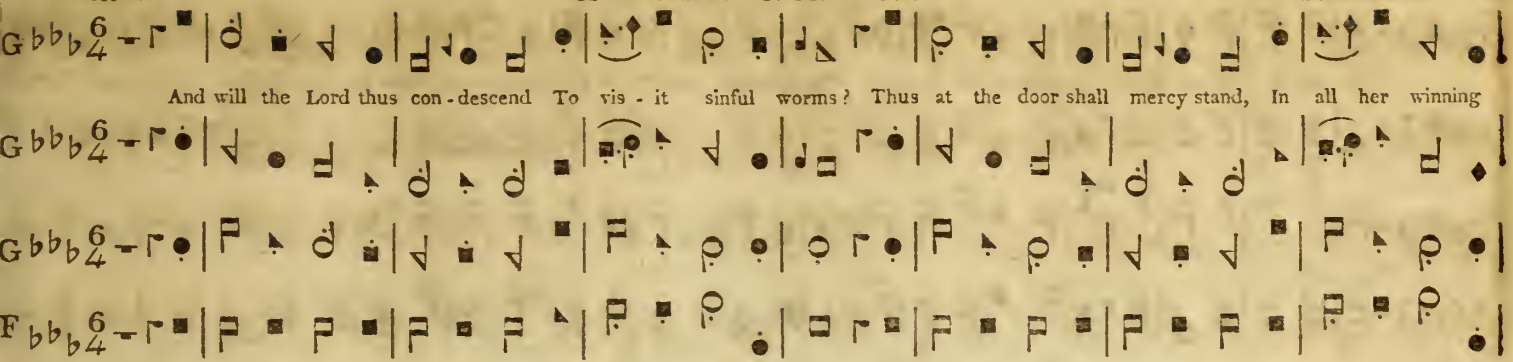
Moderate.

CADIZ. P. M.

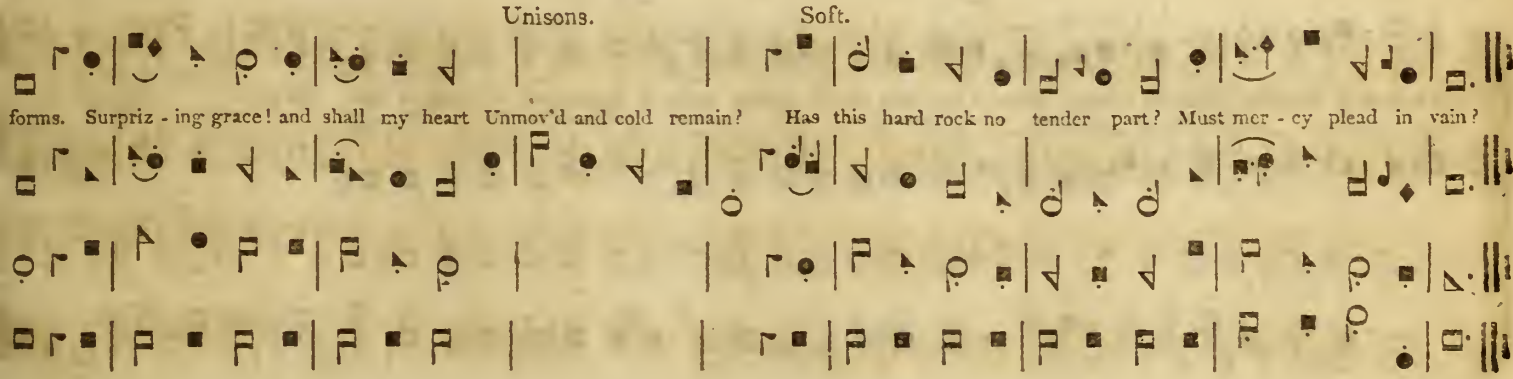
Eighths.


1. Je - sus, let thy pitying eye Call back a wan - d'ring sheep; False to thee like Pe - - ter, I Would fain like Pe - ter, weep.
2. Sa - viour, Prince, enthron'd above, Re - pent - ance to im - part, Give me, through thy dy - - ing love, The humble contrite heart.
3. See me, Saviour, from above, Nor suf - fer me to die. Life, and hap - pi - ness, and love, Drop from thy gracious eye.
Let me be by grace restor'd, On me be all long suf - - fring shown; Turn, and look up - on me, Lord, And break my heart of stone.
Give, what I have long implor'd, A portion of thy grief unknown; Turn, and look up - on me, Lord, And break my heart of stone.
Speak the re - con - cil - ing word, And let thy mer - cy melt me down; Turn, and look up - on me, Lord, And break my heart of stone.

Slow. Soft. Loud.



Unisons. Soft.


forms. Surpriz - ing grace! and shall my heart Unmov'd and cold remain? Has this hard rock no tender part? Must mer - cy plead in vain?

Moderate.

PORTLAND. S. M.

My Maker and my King! To thee my all I owe; Thy sov'reign bounty is the spring From which my blessings flow. Thou ever, ever

Soft. Loud.

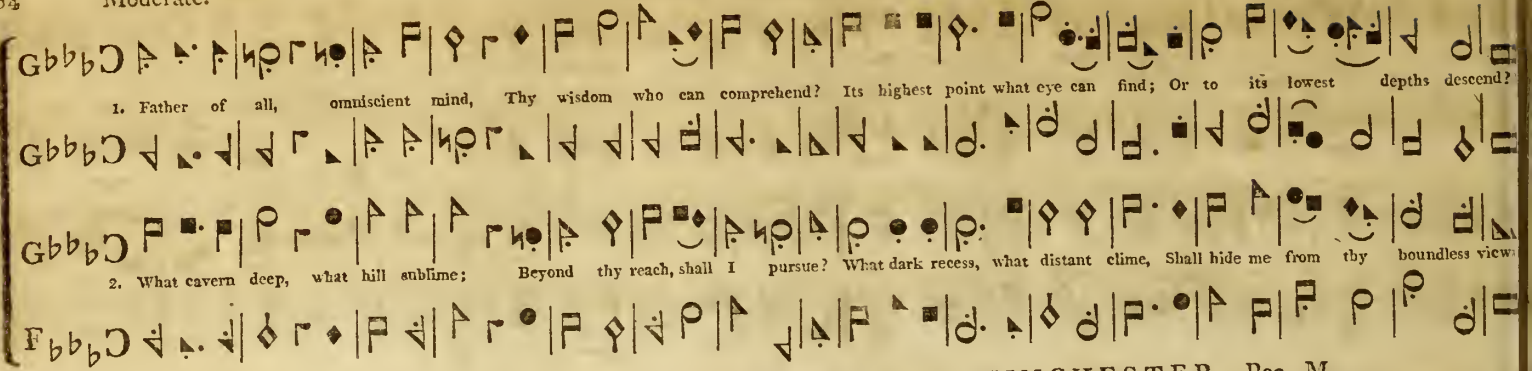
good and kind A thousand, thousand reasons move; A thousand ob - li - gations bind, A thousand ob - li - gations bind My heart to grateful love.

O God how free thy mercies flow, But thy re - luctant wrath how slow! High as the bright ex - pand - ed

skies, Thy vast unbounded mer - cies rise, High as the bright ex - pand - ed skies, Thy vast unbound - ed mercies rise.

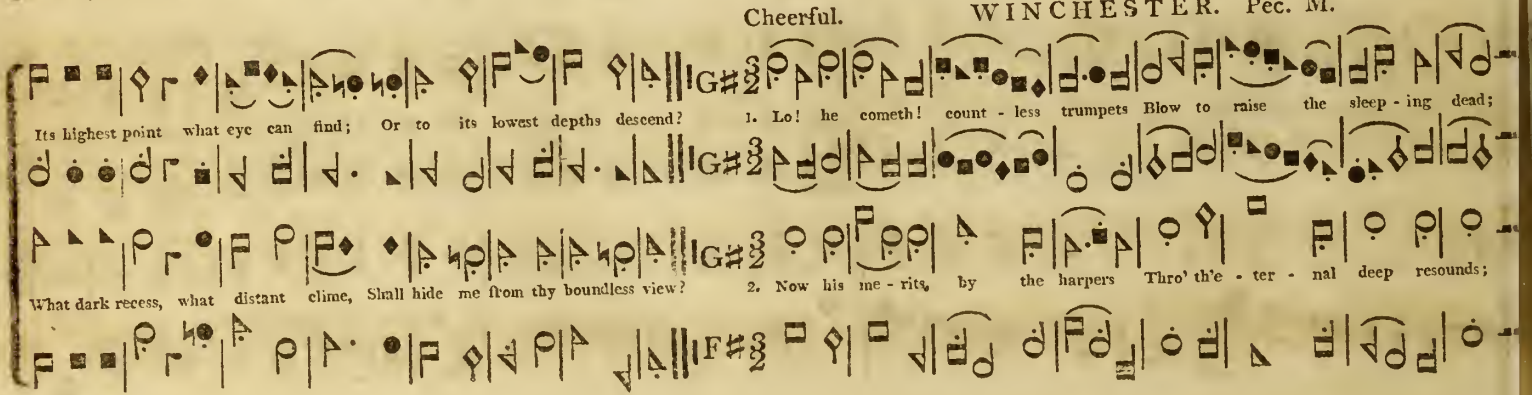
Moderate.

LEBANON. L. M., or as the 113th Psalm.

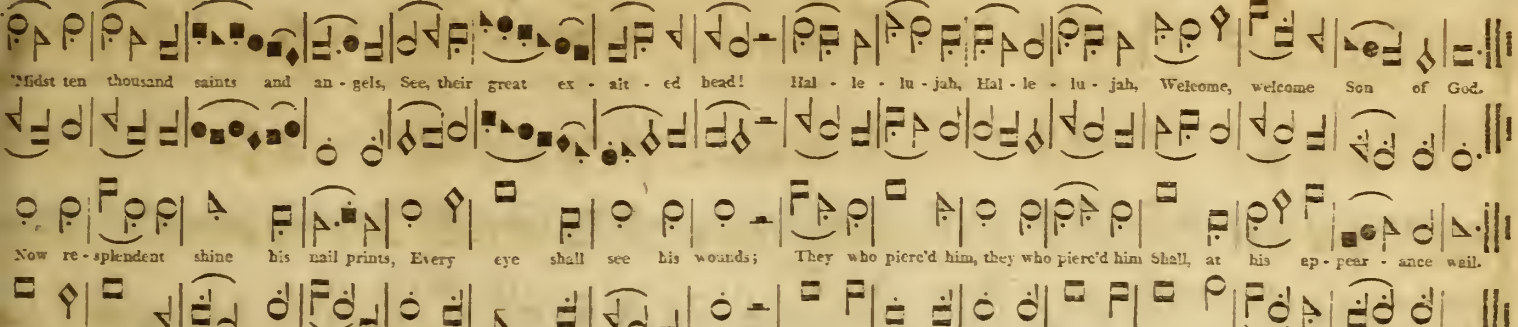

1. Father of all, omniscient mind, Thy wisdom who can comprehend? Its highest point what eye can find; Or to its lowest depths descend?
2. What cavern deep, what hill sublime; Beyond thy reach, shall I pursue? What dark recess, what distant clime, Shall hide me from thy boundless view?

Cheerful.

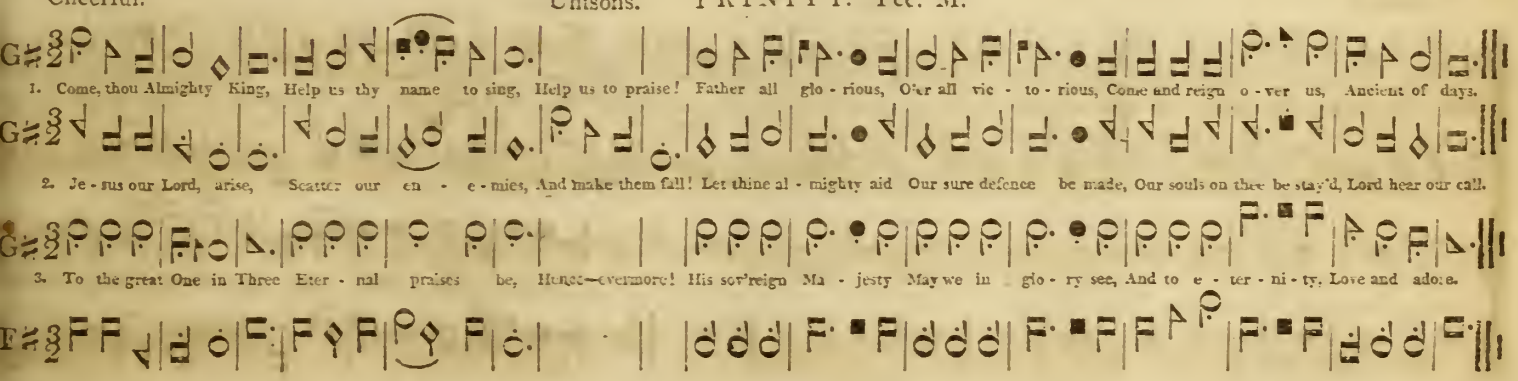
WINCHESTER. Pec. M.


Its highest point what eye can find; Or to its lowest depths descend?
1. Lo! he cometh! count - less trumpets Blow to raise the sleep - ing dead;
What dark recess, what distant clime, Shall hide me from thy boundless view?
2. Now his me - rits, by the harpers Thro' th'e - ter - nal deep resounds;

Soft. Loud.


'Midst ten thousand saints and an - gels, See, their great ex - alt - ed head! Hal - le - lu - jah, Hal - le - lu - jah, Welcome, welcome Son of God.
Now re - splendent shine his nail prints, Every eye shall see his wounds; They who pierc'd him, they who pierc'd him Shall, at his ap - pear - ance wail.

Cheerful. Unisons. TRINITY. Pec. M.


1. Come, thou Almighty King, Help us thy name to sing, Help us to praise! Father all glo - rious, O'er all vic - to - rious, Come and reign o - ver us, Ancient of days.
2. Je - sus our Lord, arise, Scatter our en - e - mies, And make them fall! Let thine al - mighty aid Our sure defence be made, Our souls on thee be stay'd, Lord hear our call.
3. To the great One in Three Eter - nal praises be, Hence—evermore! His sov'reign Ma - jesty May we in glo - ry see, And to e - ter - ni - ty, Love and adore.

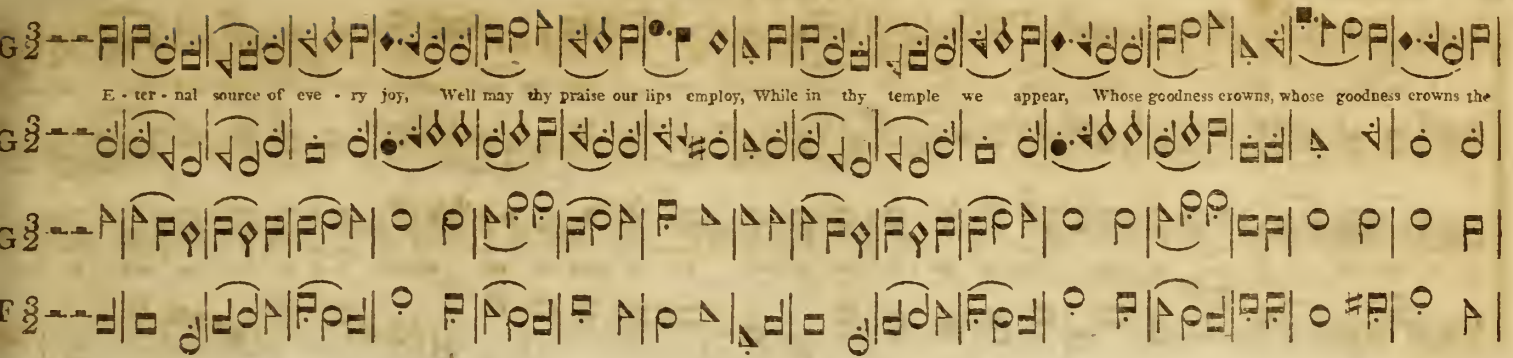
Cheerful. ASHLEY. C. M. Soft. Loud.

To our Redeemer's glorious name, Awake the sacred song! O may his love, (im - mortal flame!) Tune every heart and tongu

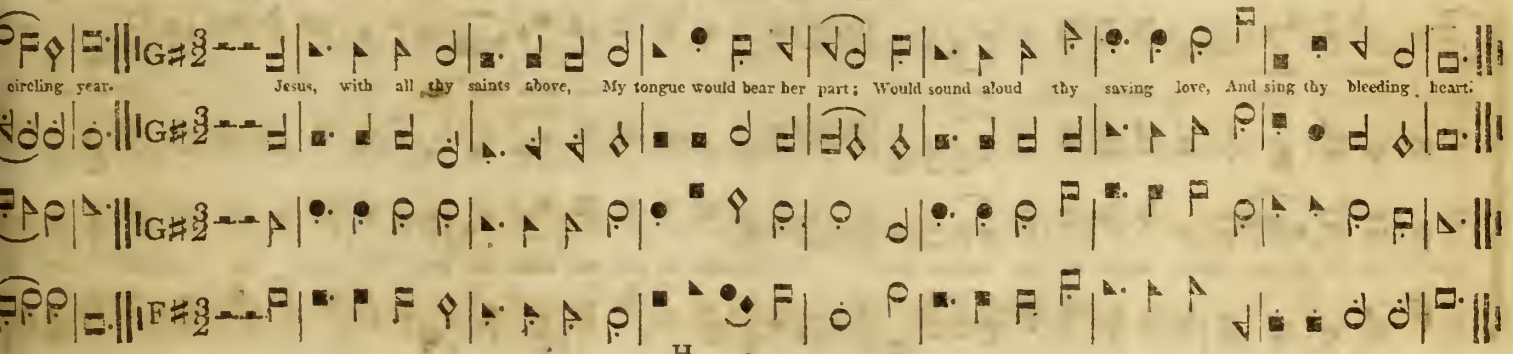
Chorus. Soft. Loud.

Glory, honor, praise and power Be unto the Lamb for - ever. Jesus Christ is our Redeemer, Hal - le - lujah, hal - le - lujah, hal - le - lujah, Praise the Lor

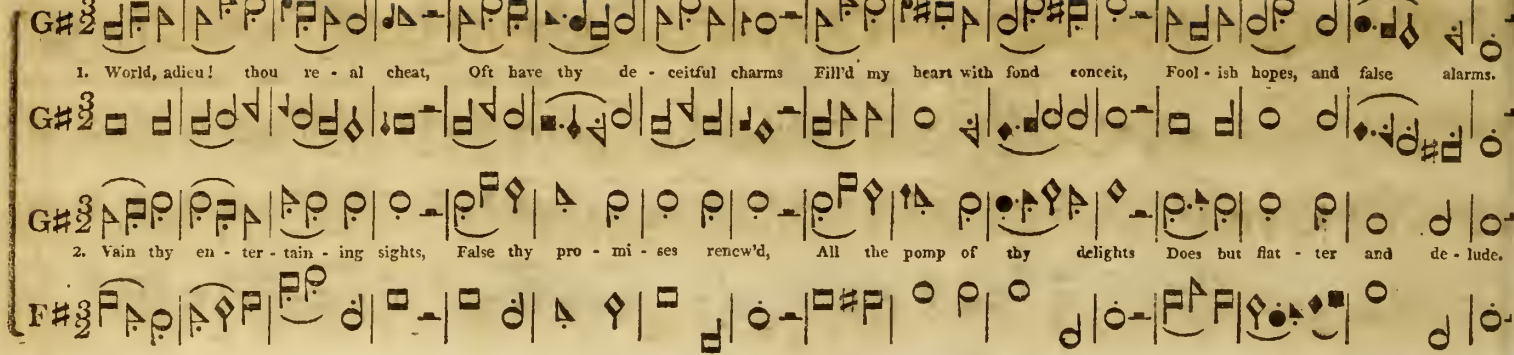
Halle - lujah, halle - lujah, hal - le - lujah, Praise the Lo


E - ter - nal source of eve - ry joy, Well may thy praise our lips employ, While in thy temple we appear, Whose goodness crowns, whose goodness crowns the

Moderate. SICILY. C. M.


circling year. Jesus, with all thy saints above, My tongue would bear her part; Would sound aloud thy saving love, And sing thy bleeding heart.

Moderate. VIENNA. P. M.


1. World, adieu! thou re - al cheat, Oft have thy de - ceitful charms Fill'd my heart with fond conceit, Fool - ish hopes, and false alarms.
2. Vain thy en - ter - tain - ing sights, False thy pro - mi - ses renew'd, All the pomp of thy delights Does but flat - ter and de - lude.

Moderate. CHAPEL. P. M.

Now I see, as clear as day, How thy follies pass away.
1. O love divine, how sweet thou art! When shall I find my willing heart A
Thee I quit for heaven above, Object of the noblest love.
2. Stronger his love than death and hell; Its riches are unsearch - a - ble; T

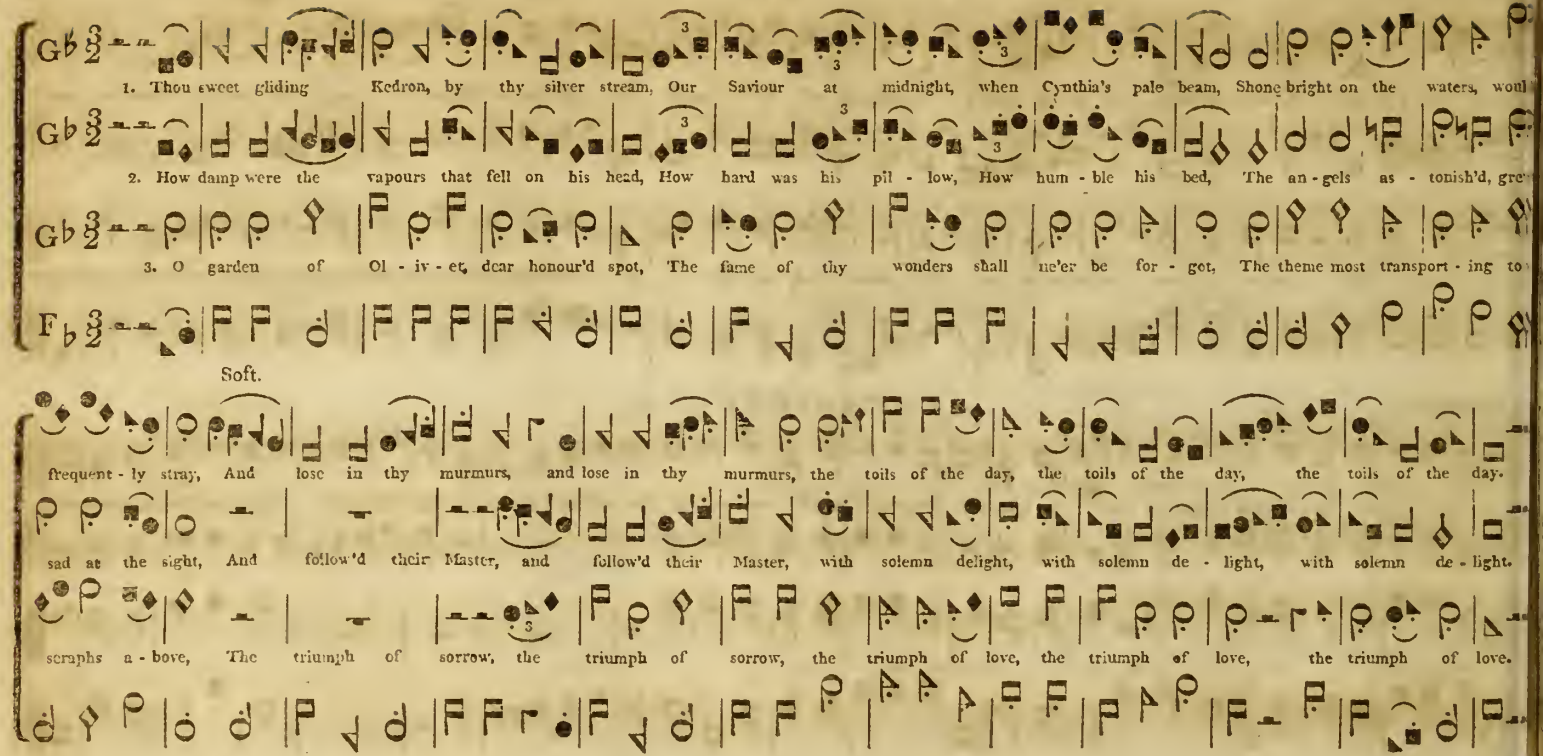
taken up with thee! I thirst, and faint, and die to prove, The greatness of re - deeming love, The love of Christ to me, The love of Christ to me.

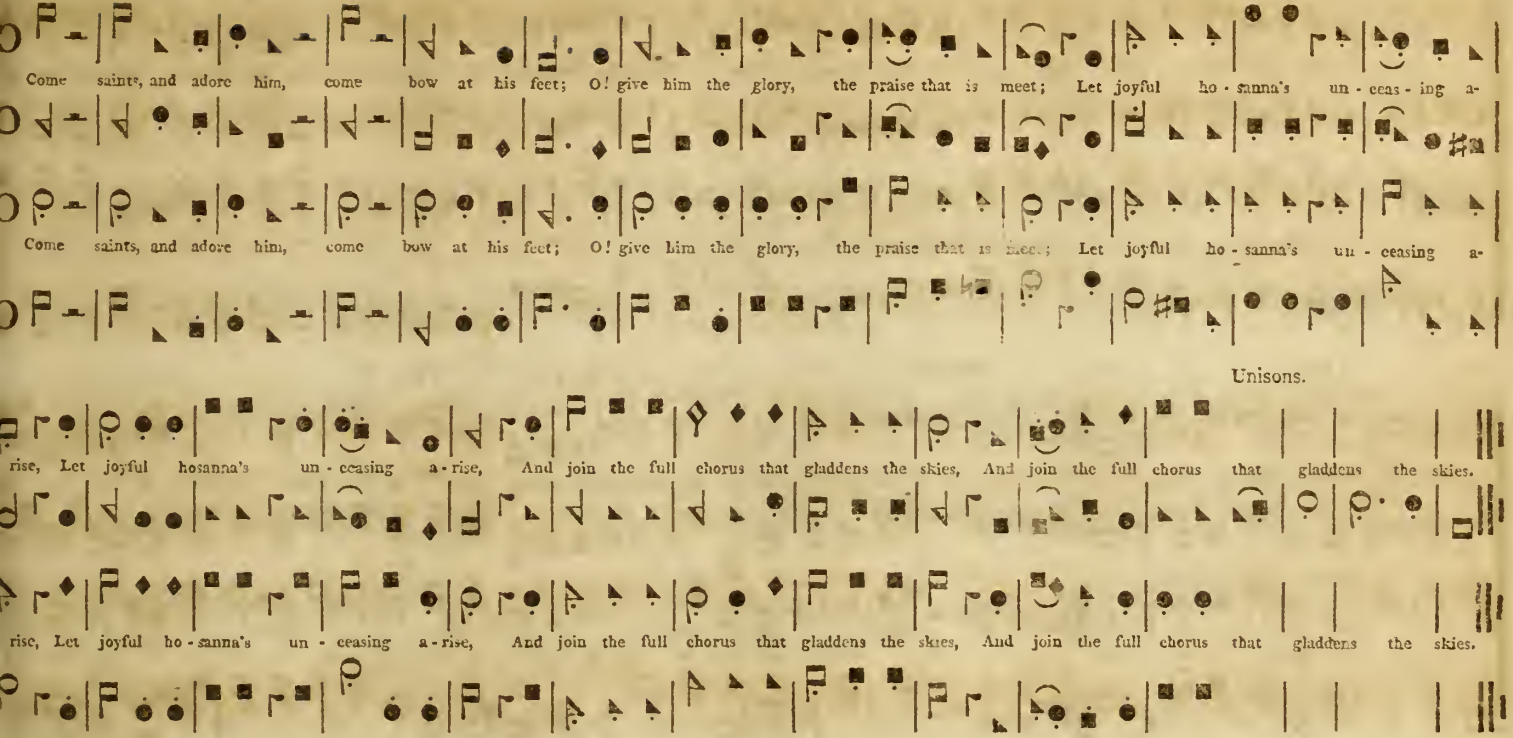
first born sons of light Desire in vain its depths to see, They cannot reach the mys - te - ry, The length, and breadth, and height, The length, and breadth, and height.

Moderate.

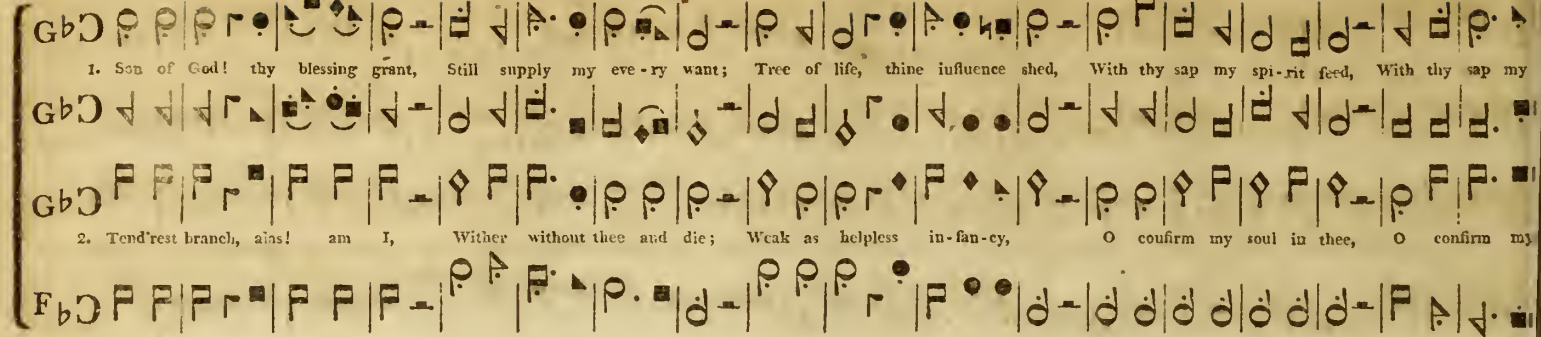
CAMBRIDGE. C. M.

Jesus, I love thy charming name, 'Tis music to mine ear; Fain would I sound it out so loud, That earth and heaven may hear, That earth That earth and heaven may hear.


1. Thou sweet gliding Kedron, by thy silver stream, Our Saviour at midnight, when Cynthia's pale beam, Shone bright on the waters, woul
2. How damp were the vapours that fell on his head, How hard was his pil - low, How humble his bed, The an - gels as - tonish'd, gre
3. O garden of Ol - iv - et, dear honour'd spot, The fame of thy wonders shall ne'er be for - got, The theme most transport - ing to
Soft.
frequent - ly stray, And lose in thy murmurs, and lose in thy murmurs, the toils of the day, the toils of the day, the toils of the day.
sad at the sight, And follow'd their Master, and follow'd their Master, with solemn delight, with solemn de - light, with solemn de - light.
seraphs a - bove, The triumph of sorrow, the triumph of sorrow, the triumph of love, the triumph of love, the triumph of love.


Come saints, and adore him, come bow at his feet; O! give him the glory, the praise that is meet; Let joyful ho - sanna's un - ceas - ing a-
Come saints, and adore him, come bow at his feet; O! give him the glory, the praise that is meet; Let joyful ho - sanna's un - ceasing a-
Unisons.
rise, Let joyful hosanna's un - ceasing a - rise, And join the full chorus that gladdens the skies, And join the full chorus that gladdens the skies.
rise, Let joyful ho - sanna's un - ceasing a - rise, And join the full chorus that gladdens the skies, And join the full chorus that gladdens the skies.

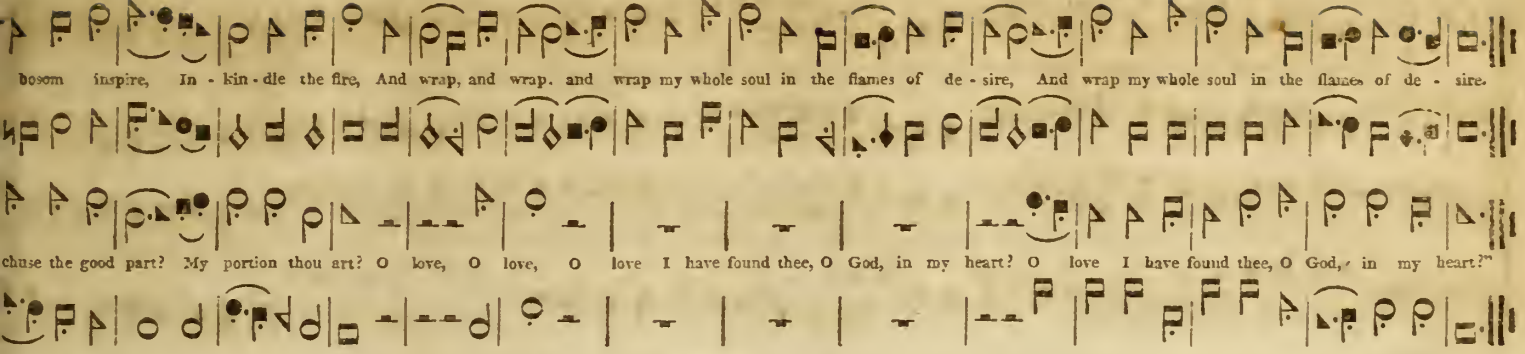
Moderate. TURIN. P. M. Soft. Loud. Soft.


1. Son of God! thy blessing grant, Still supply my eve-ry want; Tree of life, thine influence shed, With thy sap my spi-rit feed, With thy sap my
2. Tend'rest branch, alas! am I, Wither without thee and die; Weak as helpless in-fan-cy, O confirm my soul in thee, O confirm my

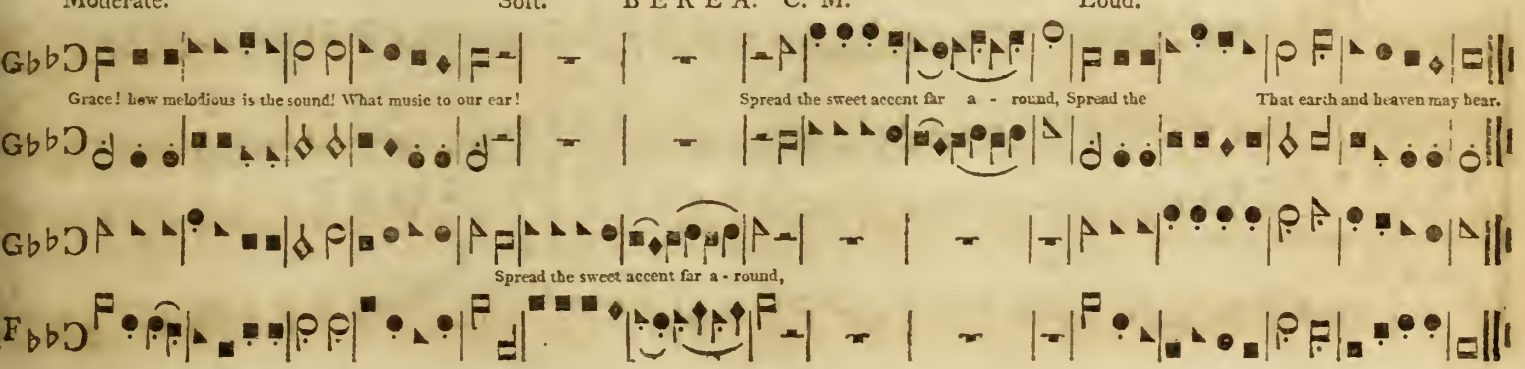
Loud. Moderate. MALTA. Pec. M.

spirit feed, With thy sap my spirit feed.
1. Come, Lord, from above, The mountains remove; O'erturn all that hinders the course of thy love; My
soul in thee, O confirm my soul in thee.
2. I languish and pine For comfort divine, O when shall I say "my be-lov-ed is mine? I

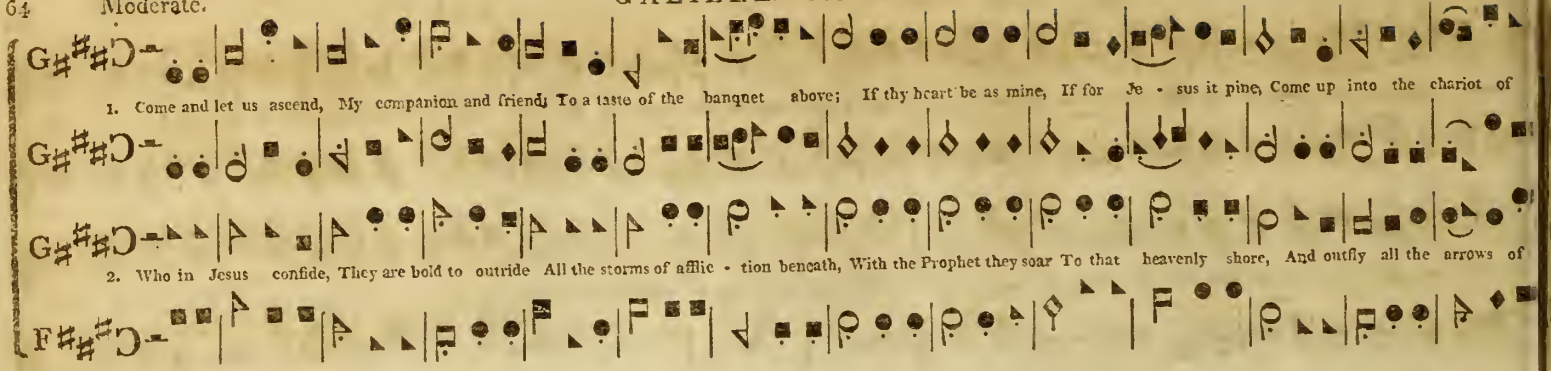
Soft. Loud. Soft. Loud.


bosom inspire, In - kin - dle the fire, And wrap, and wrap, and wrap my whole soul in the flames of de - sire, And wrap my whole soul in the flames of de - sire.
chuse the good part? My portion thou art? O love, O love, O love I have found thee, O God, in my heart? O love I have found thee, O God, in my heart?"

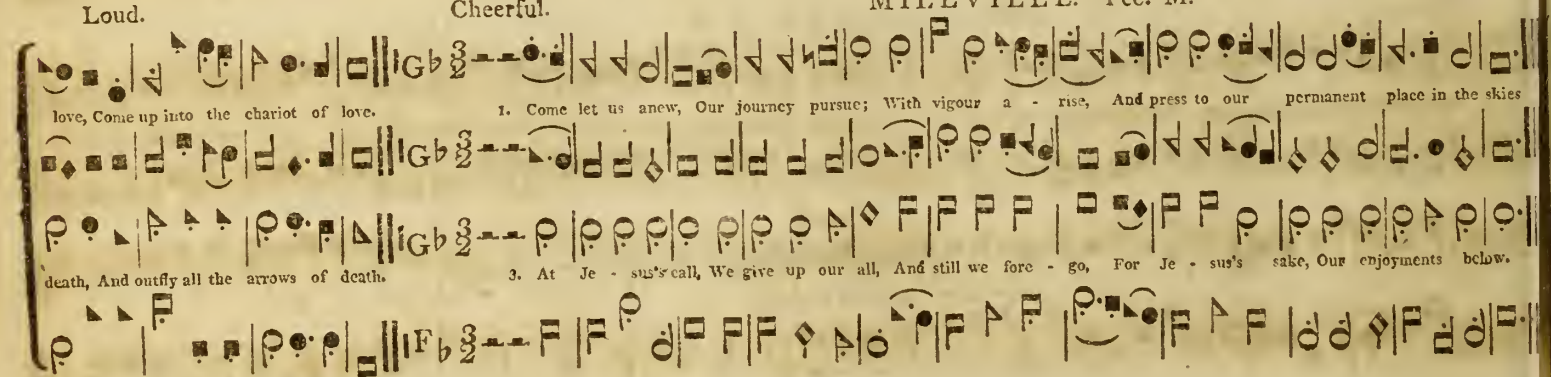
Moderate. Soft. BEREA. C. M. Loud.


Grace! how melodious is the sound! What music to our ear! Spread the sweet accent far a - round, Spread the That earth and heaven may hear.
Spread the sweet accent far a - round,

Moderate. GALILEE. Pec M. Soft.


1. Come and let us ascend, My companion and friend; To a taste of the banquet above; If thy heart be as mine, If for Je - sus it pine, Come up into the chariot of
2. Who in Jesus confide, They are bold to outride All the storms of afflic - tion beneath, With the Prophet they soar To that heavenly shore, And outfly all the arrows of

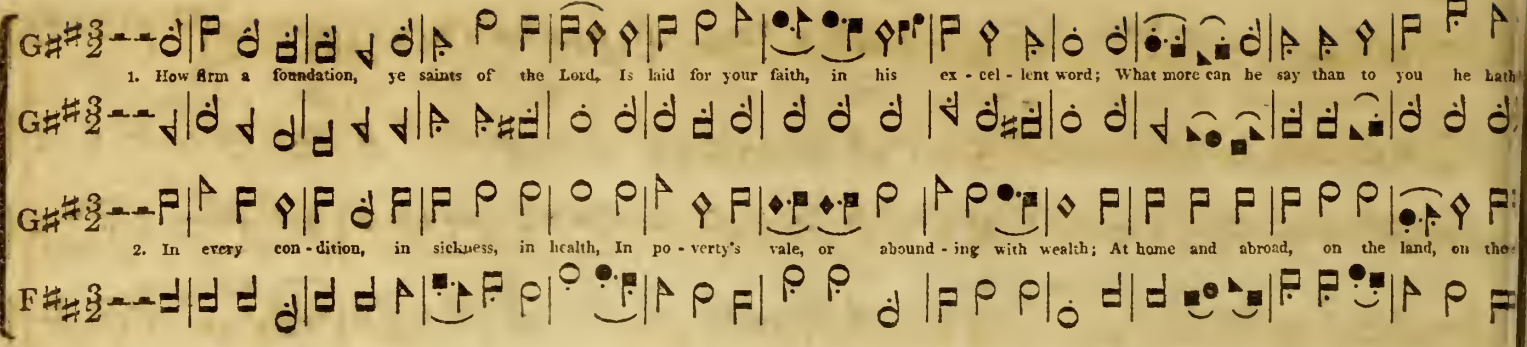
Loud. Cheerful. MILLVILLE. Pec. M.


love, Come up into the chariot of love.
1. Come let us anew, Our journey pursue; With vigour a - rise, And press to our permanent place in the skies
death, And outfly all the arrows of death.
3. At Je - sus's call, We give up our all, And still we fore - go, For Je - sus's sake, Our enjoyments below.

The glorious armies of the sky, To thee, O migh - ty King! Triumphant an - thems con - se - crate, And hal - le - lu - jahs
sing. But still their own ex - alt - ed flights Fall vastly short of thee; How distant then must human praise From thy perfection be!

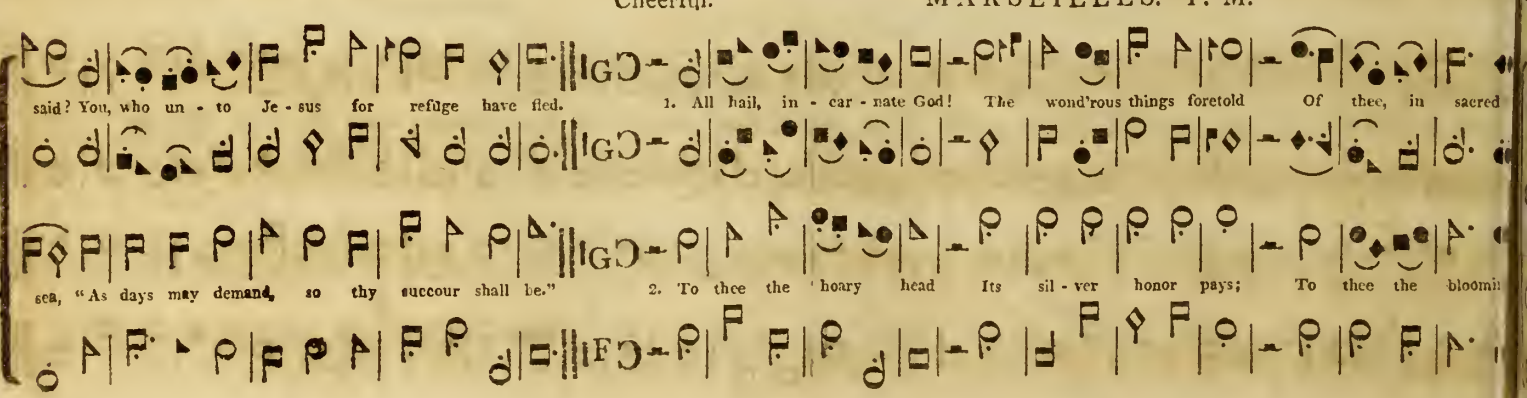
Moderate.

NORWICH. Pec. M.


1. How firm a foundation, ye saints of the Lord, Is laid for your faith, in his ex - cel - lent word; What more can he say than to you he hath
2. In every con - dition, in sickness, in health, In po - verty's vale, or abound - ing with wealth; At home and abroad, on the land, on the

Cheerful.

MARSEILLES. P. M.


said? You, who un - to Je - sus for refuge have fled.
1. All hail, in - car - nate God! The wond'rous things foretold Of thee, in sacred
sea, "As days may demand, so thy succour shall be."
2. To thee the hoary head Its sil - ver honor pays; To thee the bloomi

writ, With joy our eyes behold. Still does thine arm new trophies wear, And mo - numents, and mo - numents, and mo - nu - ments of glory rear.

youth Devotes his brightest days. And every age their tribute bring, And bow to thee, and bow to thee, and bow to thee, all conq'ring King.

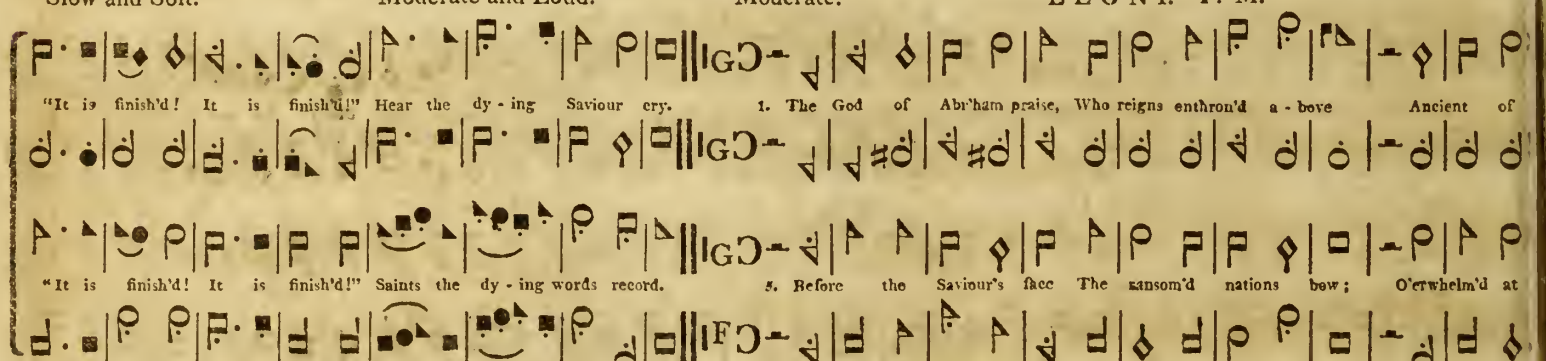
Moderate.

EVENING HYMN. L. M.

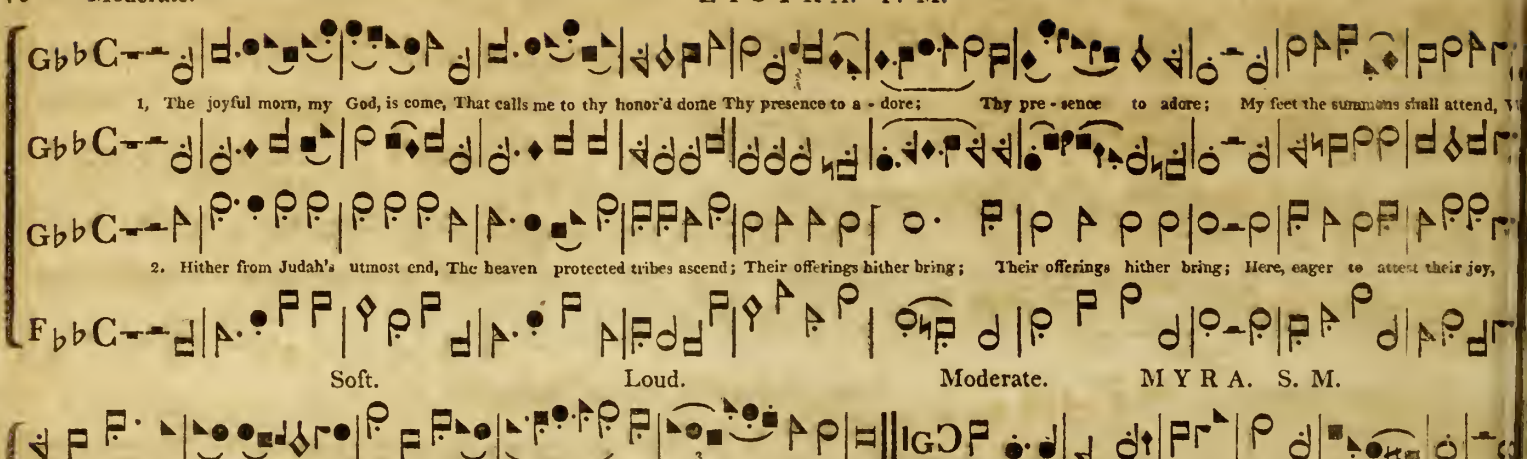
Glory to thee my God this night For all the blessings of the light. Keep me, O keep me, King of kings Under thy own Almighty wings.

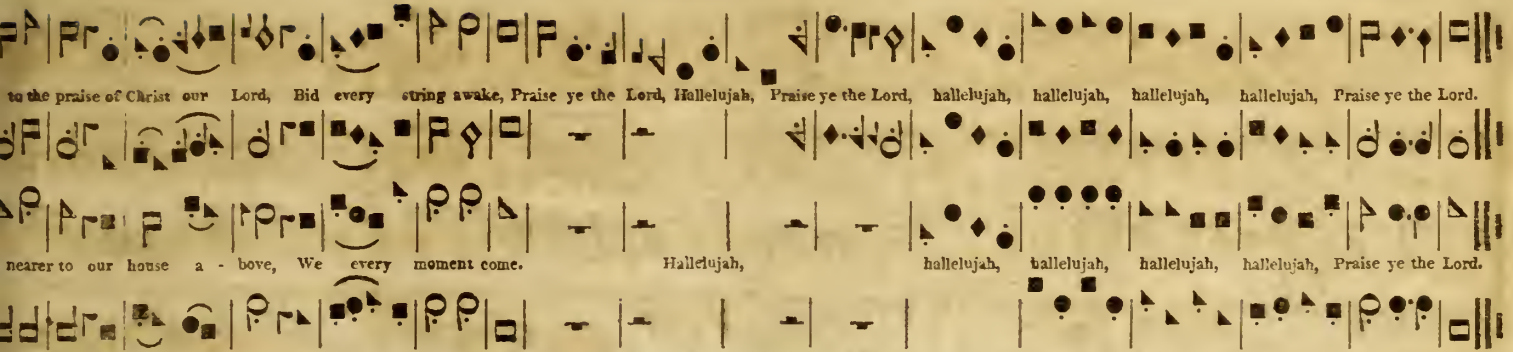
1. Hark! the voice of love and mercy sounds aloud from Cal - va - ry! See! it rends the rocks a - sunder, Shakes the earth and veils the sky.
2. It is finish'd! O what pleasure Do these charming words af - ford! Heavenly blessings without measure, Flow to us from Christ the Lord.

Slow and Soft. Moderate and Loud. Moderate. LEONI. P. M.

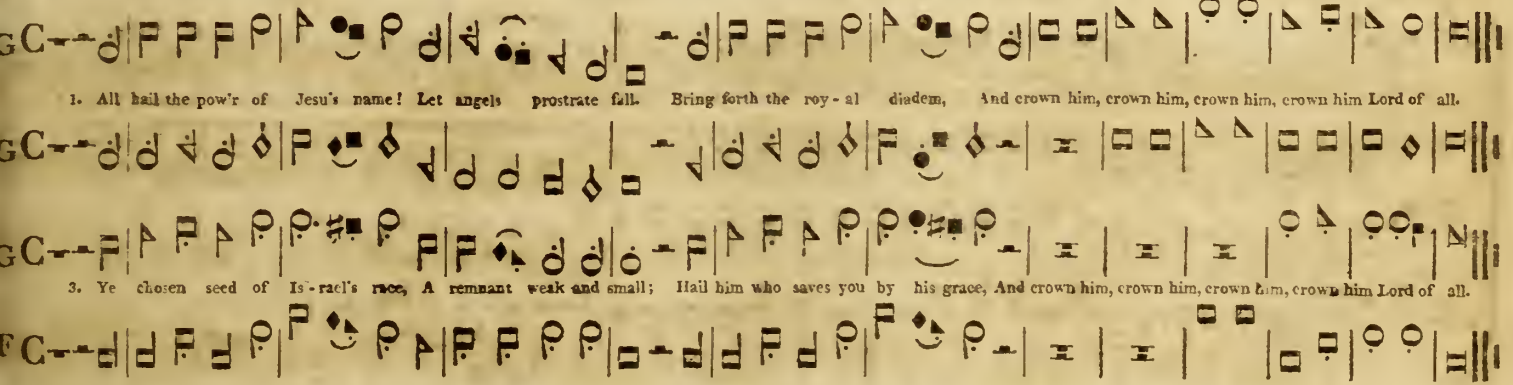

"It is finish'd! It is finish'd!" Hear the dy - ing Saviour cry.
1. The God of Abr'ham praise, Who reigns enthron'd a - bove Ancient of
"It is finish'd! It is finish'd!" Saints the dy - ing words record.
5. Before the Saviour's face The ransom'd nations bow; O'erwhelm'd at

ev - er - last - ing days, And God of love, Jehovah great I AM! By earth and heaven confess'd; I bow and bless the sa - cred name, For ev - er blest.
his almigh - ty grace, For - ev - er new. He shows his prints of love, They kindle to a flame! And sound thro' all the worlds above The slaughter'd Lamb.
Cheerful. Unisons.
Soft. DERBY. C. M. Loud.
Praise ye the Lord, im - mor - tal choir, That fills the realms above, Praise him who form'd you of his fire, Praise him who form'd you of his fire, And feeds you with his love.


1, The joyful morn, my God, is come, That calls me to thy honor'd dome Thy presence to a - dore; Thy pre - sence to adore; My feet the summons shall attend,
2. Hither from Judah's utmost end, The heaven protected tribes ascend; Their offerings hither bring; Their offerings hither bring; Here, eager to attest their joy,
Soft. Loud. Moderate. MYRA. S. M.
willing steps thy courts ascend, And tread the hallow'd floor, And tread the hallow'd floor. 2. Your harps, ye trembling saints, Down from the wil - lows take;
hymns of praise their tongues employ, All hail th'immortal King, All hail th'immor - tal King. 2. Tho' in a foreign land, We are not far from home;


to the praise of Christ our Lord, Bid every string awake, Praise ye the Lord, Hallelujah, Praise ye the Lord, hallelujah, hallelujah, hallelujah, hallelujah, Praise ye the Lord.
nearer to our house a - bove, We every moment come. Hallelujah, hallelujah, hallelujah, hallelujah, hallelujah, Praise ye the Lord.

Moderate. EPHESUS. C. M. Soft. Loud.

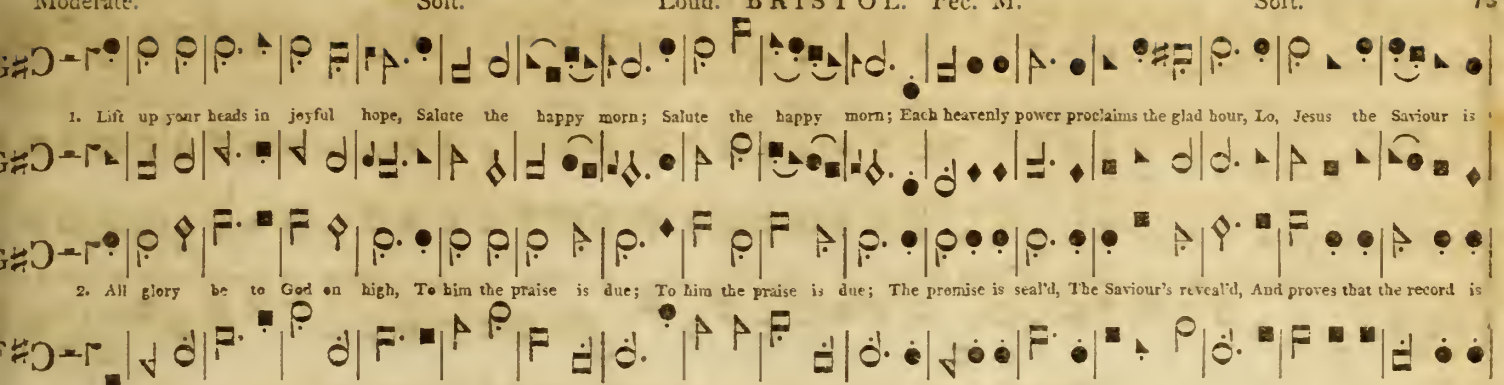

1. All hail the pow'r of Jesu's name! Let angels prostrate fall. Bring forth the roy - al diadem, And crown him, crown him, crown him, crown him Lord of all.
3. Ye chosen seed of Is - rael's race, A remnant weak and small; Hail him who saves you by his grace, And crown him, crown him, crown him, crown him Lord of all.

Moderate. PORTSMOUTH. P. M. Soft.

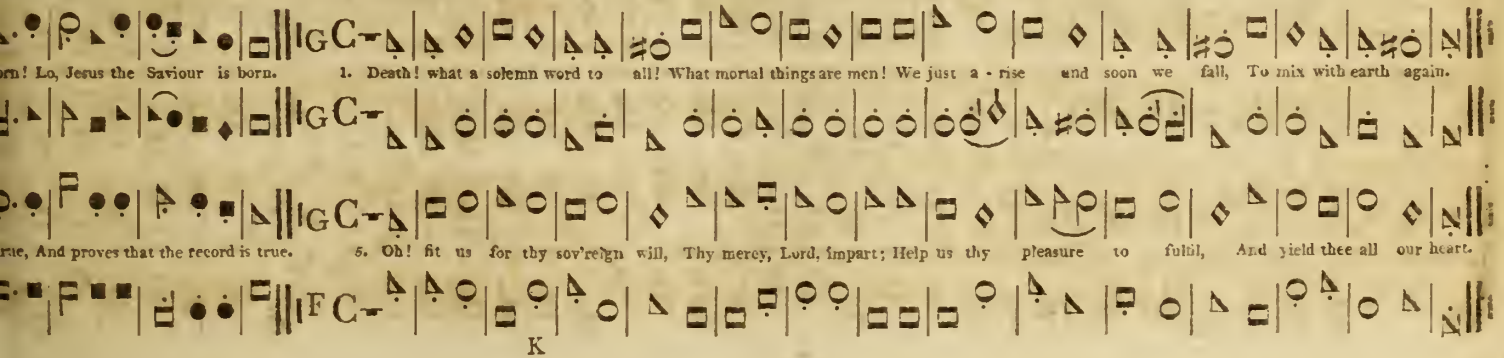
Blow ye the trumpet, blow; The gladly solemn sound Let all the nations know, Let all the nations know, To earth's remotest boun

Loud. Soft. Loud.

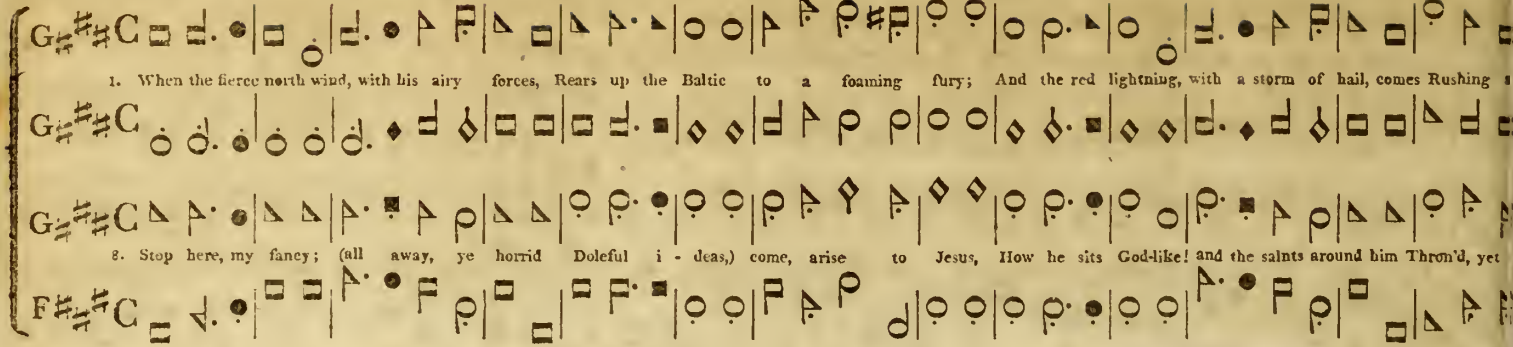
to earth's remotest bound. The year of Jubilee is come; Return ye ransom'd sinners home, The year of Jubilee is come; Return ye ransom'd sinners hom


1. Lift up your heads in joyful hope, Salute the happy morn; Salute the happy morn; Each heavenly power proclaims the glad hour, Lo, Jesus the Saviour is
2. All glory be to God on high, To him the praise is due; To him the praise is due; The promise is seal'd, The Saviour's reveal'd, And proves that the record is

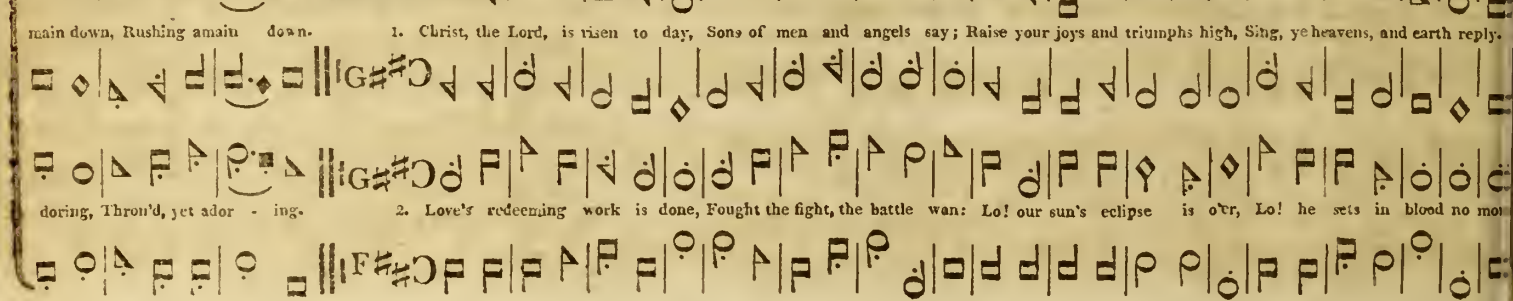
Loud. Moderate. WINDSOR. C. M.


orn! Lo, Jesus the Saviour is born.
1. Death! what a solemn word to all! What mortal things are men! We just a - rise and soon we fall, To mix with earth again.
rue, And proves that the record is true.
5. Oh! fit us for thy sov'reign will, Thy mercy, Lord, impart; Help us thy pleasure to fulfil, And yield thee all our heart.

Moderate.

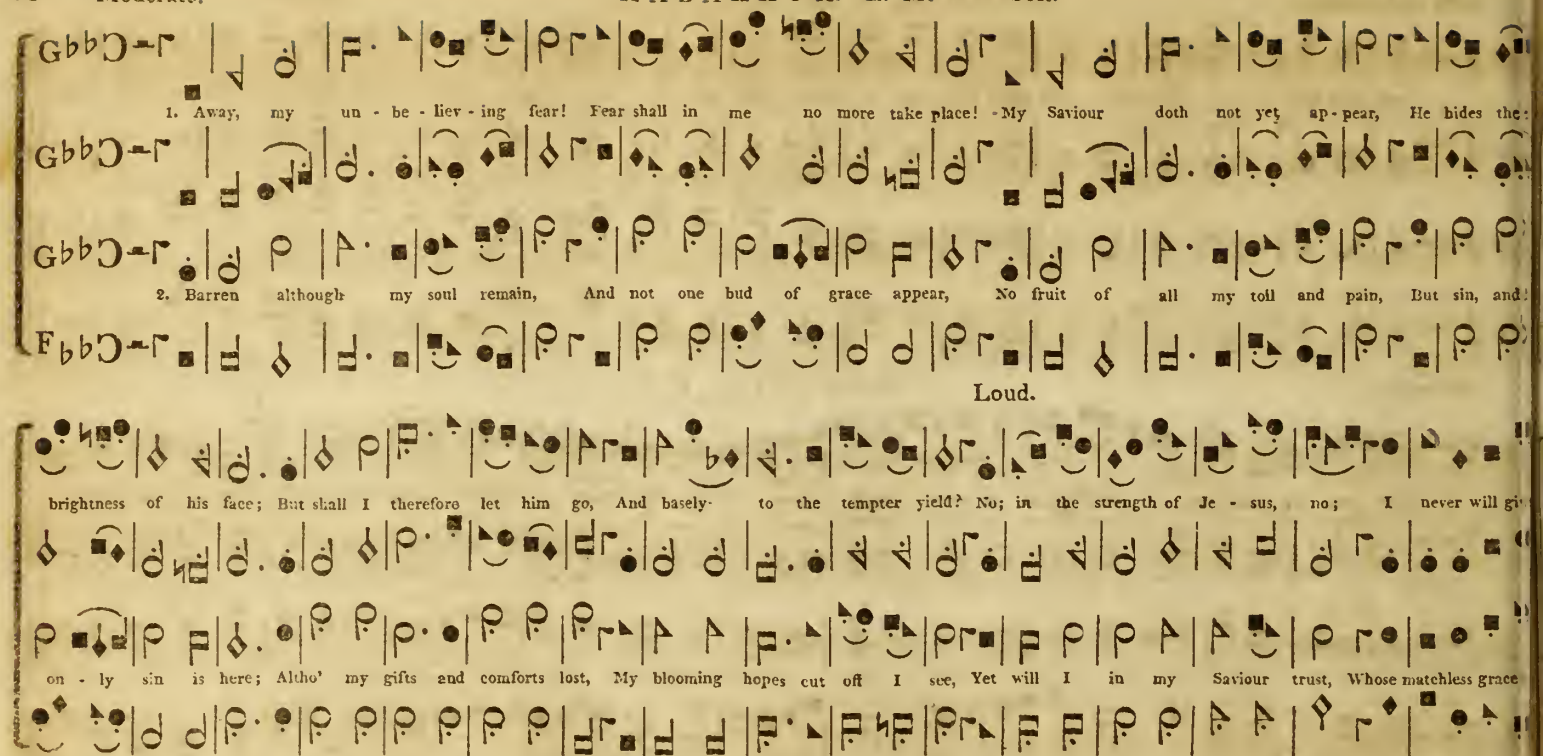

1. When the fierce north wind, with his airy forces, Rears up the Baltic to a foaming fury; And the red lightning, with a storm of hail, comes Rushing
3. Stop here, my fancy; (all away, ye horrid Doleful i - deas,) come, arise to Jesus, How he sits God-like! and the saints around him Thron'd, yet

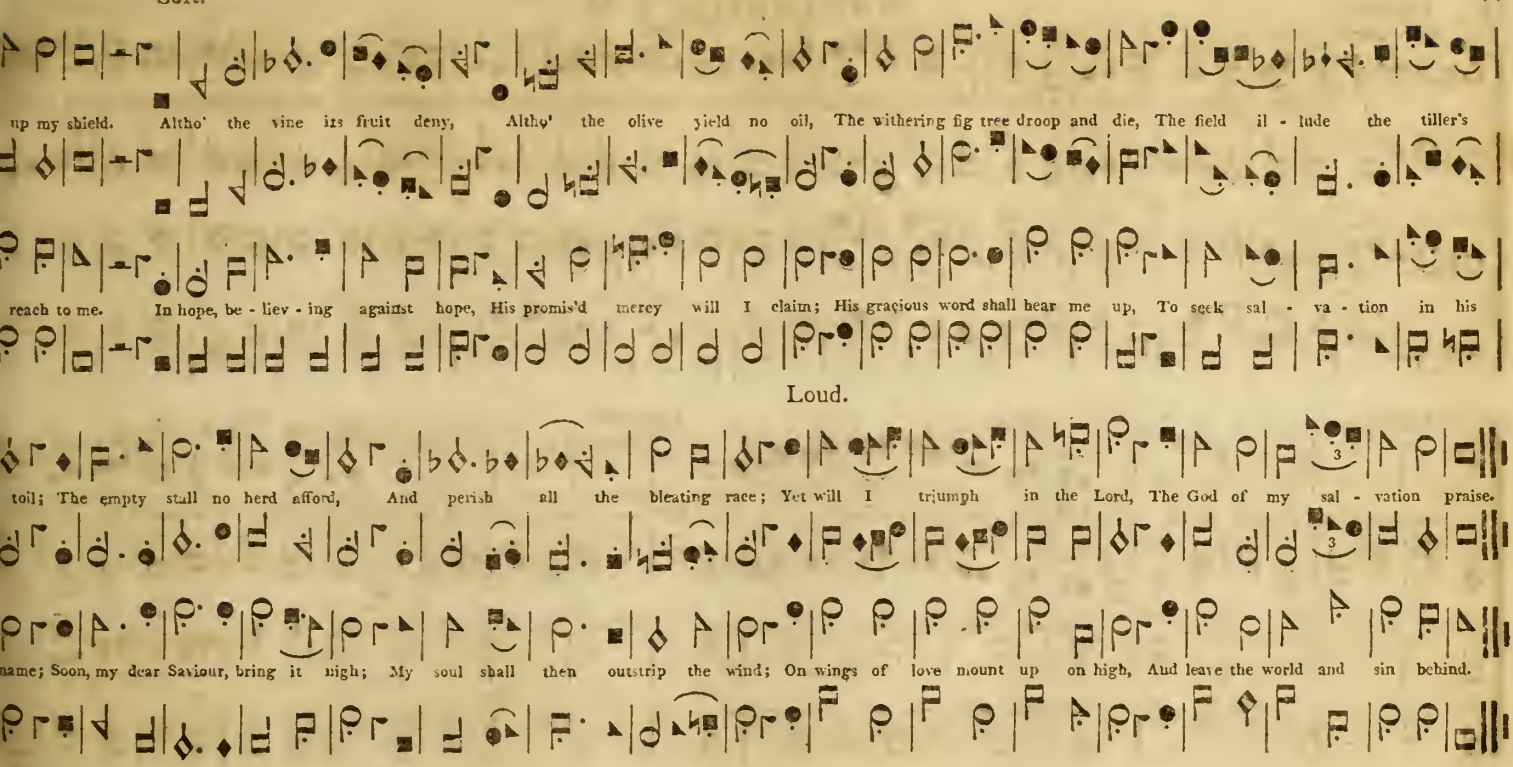
Moderate. LANCASTER. 7s.

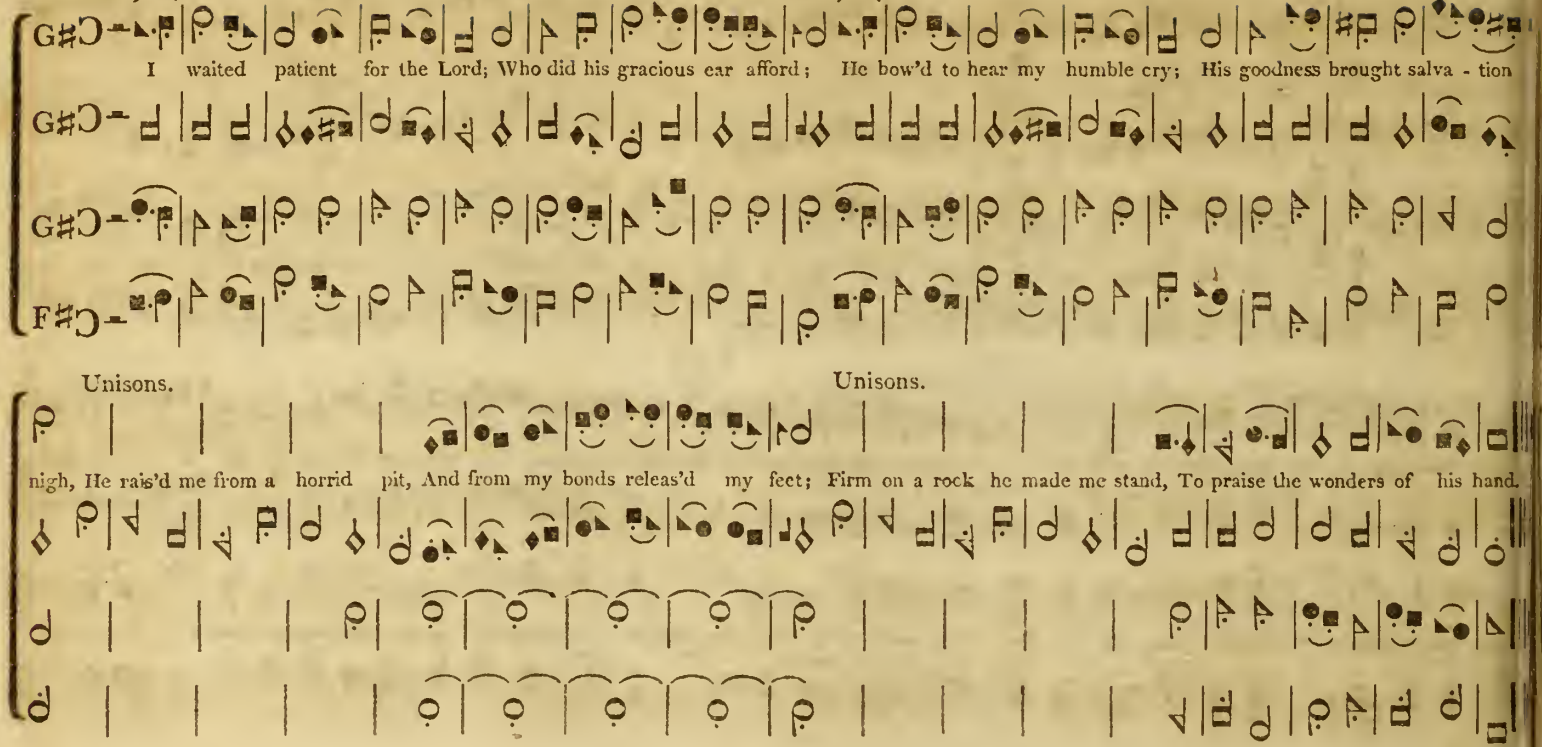

main down, Rushing amain down.
1. Christ, the Lord, is risen to day, Sons of men and angels say; Raise your joys and triumphs high, Sing, ye heavens, and earth reply.
dering, Thron'd, yet ador - ing.
2. Love's redeeming work is done, Fought the fight, the battle wan: Lo! our sun's eclipse is o'er, Lo! he sets in blood no mo

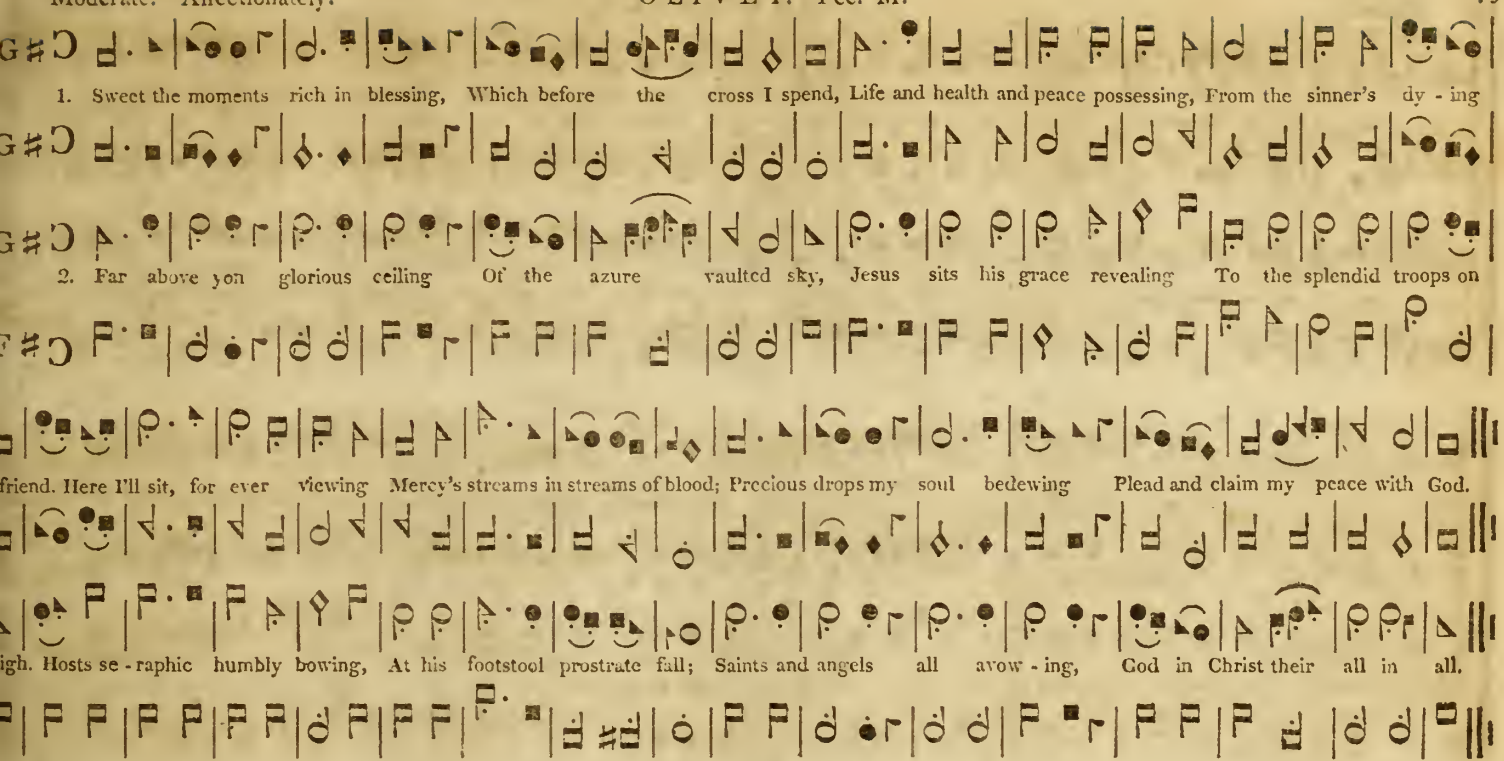
Slow and solemn. DUNBAR. S. M. Soft. Loud.

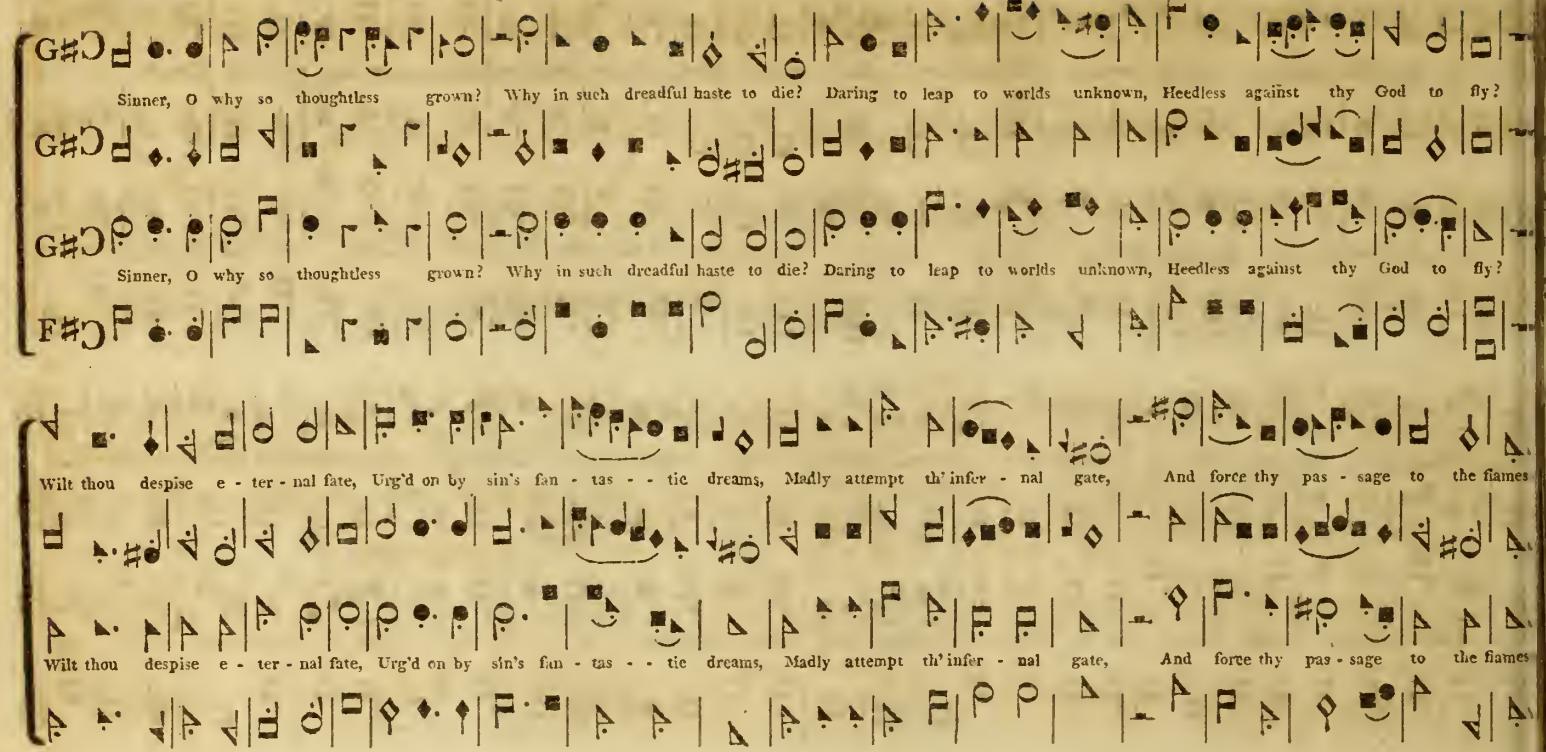
Moderate. AUGUSTA. C. M.


1. Away, my un - be - liev - ing fear! Fear shall in me no more take place! My Saviour doth not yet ap - pear, He hides the
2. Barren although my soul remain, And not one bud of grace appear, No fruit of all my toil and pain, But sin, and
Loud.
brightness of his face; But shall I therefore let him go, And basely to the tempter yield? No; in the strength of Je - sus, no; I never will gi
on - ly sin is here; Altho' my gifts and comforts lost, My blooming hopes cut off I see, Yet will I in my Saviour trust, Whose matchless grace


up my shield. Altho' the vine its fruit deny, Altho' the olive yield no oil, The withering fig tree droop and die, The field il - lude the tiller's
reach to me. In hope, be - liev - ing against hope, His promis'd mercy will I claim; His gracious word shall bear me up, To seek sal - va - tion in his
Loud.
toil; The empty stall no herd afford, And perish all the bleating race; Yet will I triumph in the Lord, The God of my sal - vation praise.
name; Soon, my dear Saviour, bring it nigh; My soul shall then outstrip the wind; On wings of love mount up on high, And leave the world and sin behind.

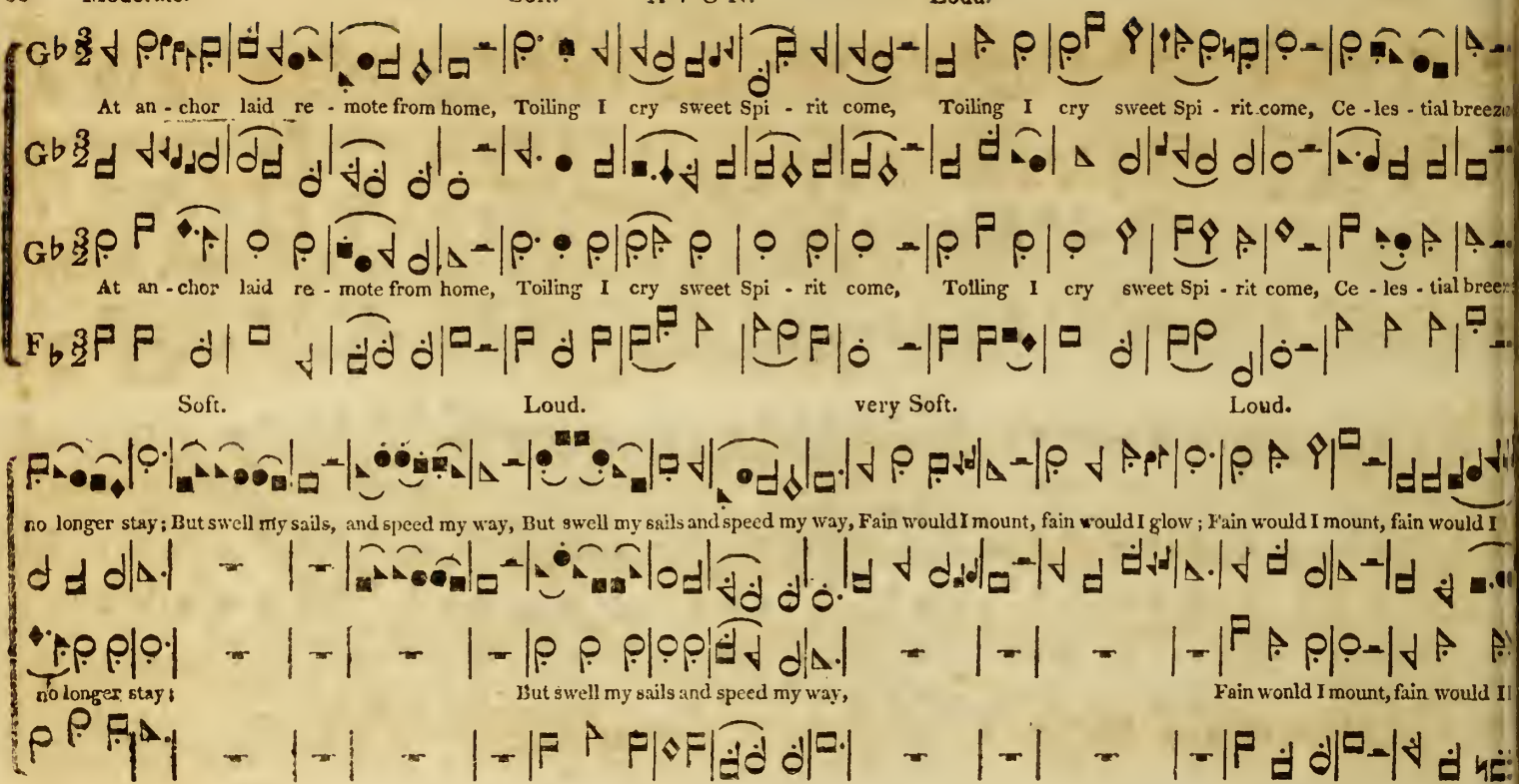

I waited patient for the Lord; Who did his gracious ear afford; He bow'd to hear my humble cry; His goodness brought salva - tion
Unisons.
Unisons.
nigh, He rais'd me from a horrid pit, And from my bonds releas'd my feet; Firm on a rock he made me stand, To praise the wonders of his hand.

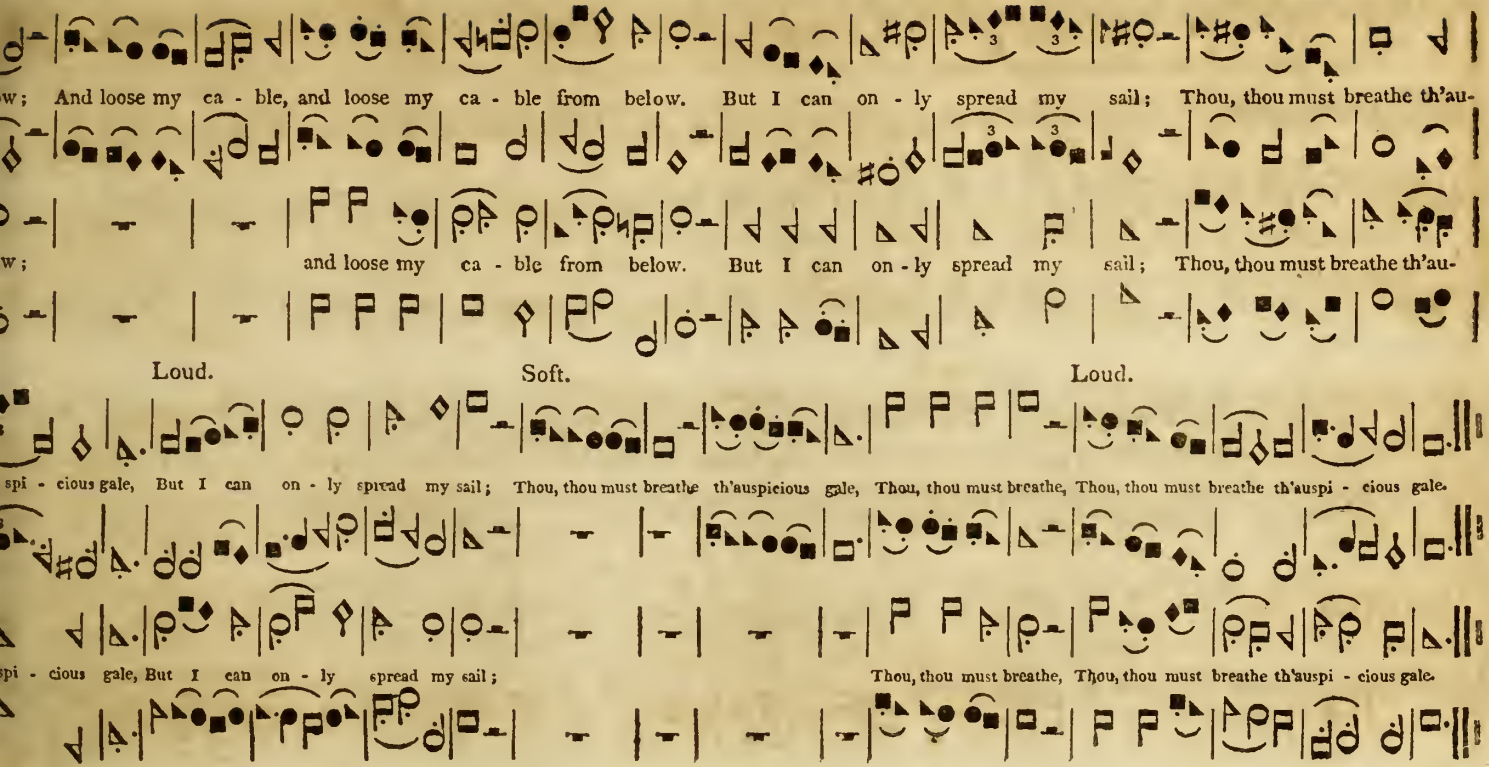

1. Sweet the moments rich in blessing, Which before the cross I spend, Life and health and peace possessing, From the sinner's dy - ing
2. Far above yon glorious ceiling Of the azure vaulted sky, Jesus sits his grace revealing To the splendid troops on
friend. Here I'll sit, for ever viewing Mercy's streams in streams of blood; Precious drops my soul bedewing Plead and claim my peace with God.
igh. Hosts se - raphic humbly bowing, At his footstool prostrate fall; Saints and angels all avow - ing, God in Christ their all in all.


Sinner, O why so thoughtless grown? Why in such dreadful haste to die? Daring to leap to worlds unknown, Heedless against thy God to fly?
Sinner, O why so thoughtless grown? Why in such dreadful haste to die? Daring to leap to worlds unknown, Heedless against thy God to fly?
Wilt thou despise e - ter - nal fate, Urg'd on by sin's fan - tas - - tic dreams, Madly attempt th' infer - nal gate, And force thy pas - sage to the flames
Wilt thou despise e - ter - nal fate, Urg'd on by sin's fan - tas - - tic dreams, Madly attempt th' infer - nal gate, And force thy pas - sage to the flames

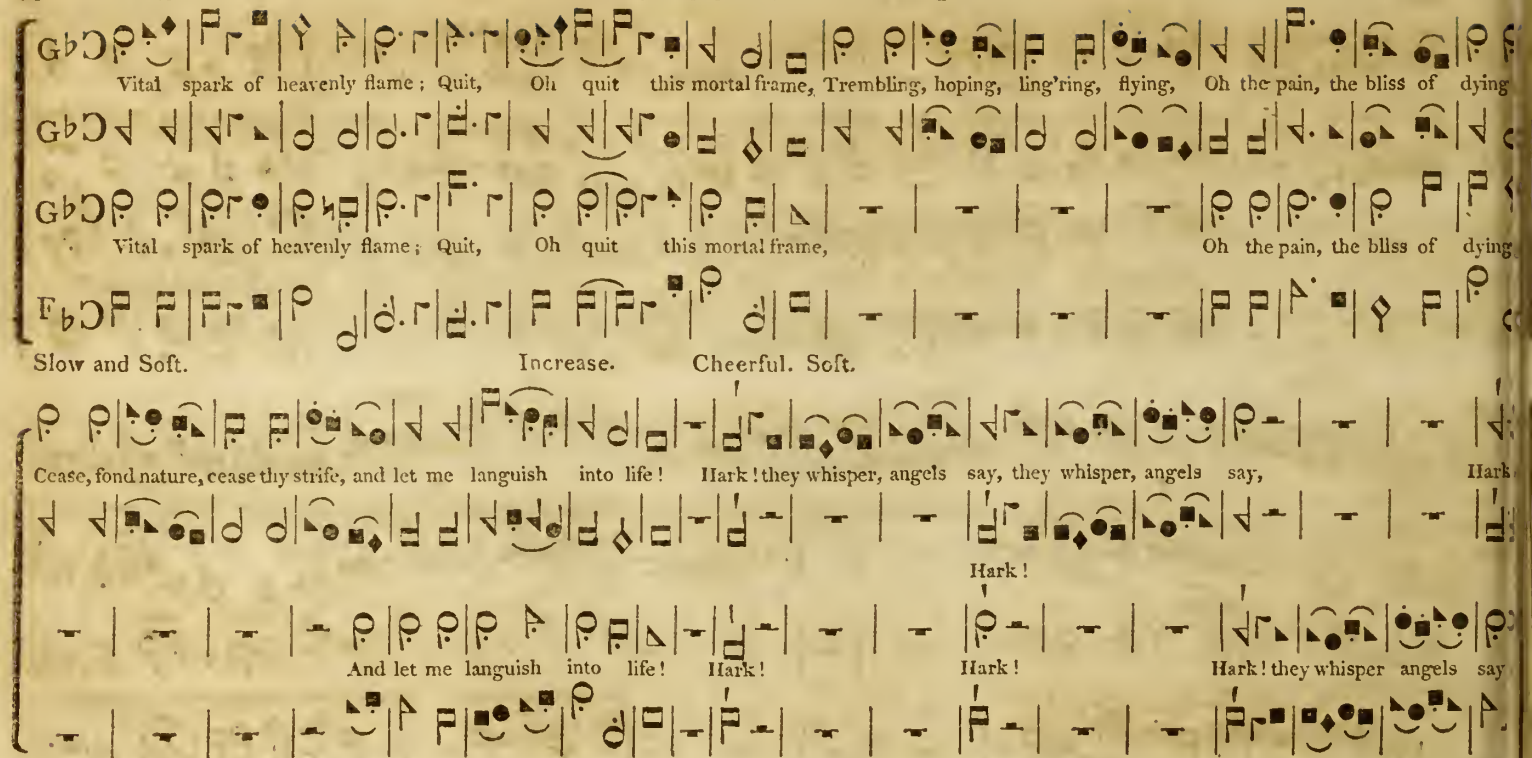
ay, stay, stay sinner stay, stay sinner on the gospel plains, Behold, behold the God of love unfold, The glories of his dying pains, For-
ay, stay, stay sinner stay, stay sinner on the gospel plains, Behold, behold the God of love unfold, The glories of his dying pains, For-
Slow.
ver telling, yet untold, for ever, for ever, for ever telling, ever telling, yet untold, for ever telling, ever telling, yet untold.
ver telling, yet untold, for ever, for ever, for ever telling, ever telling, yet untold, for ever telling, ever telling, yet untold.

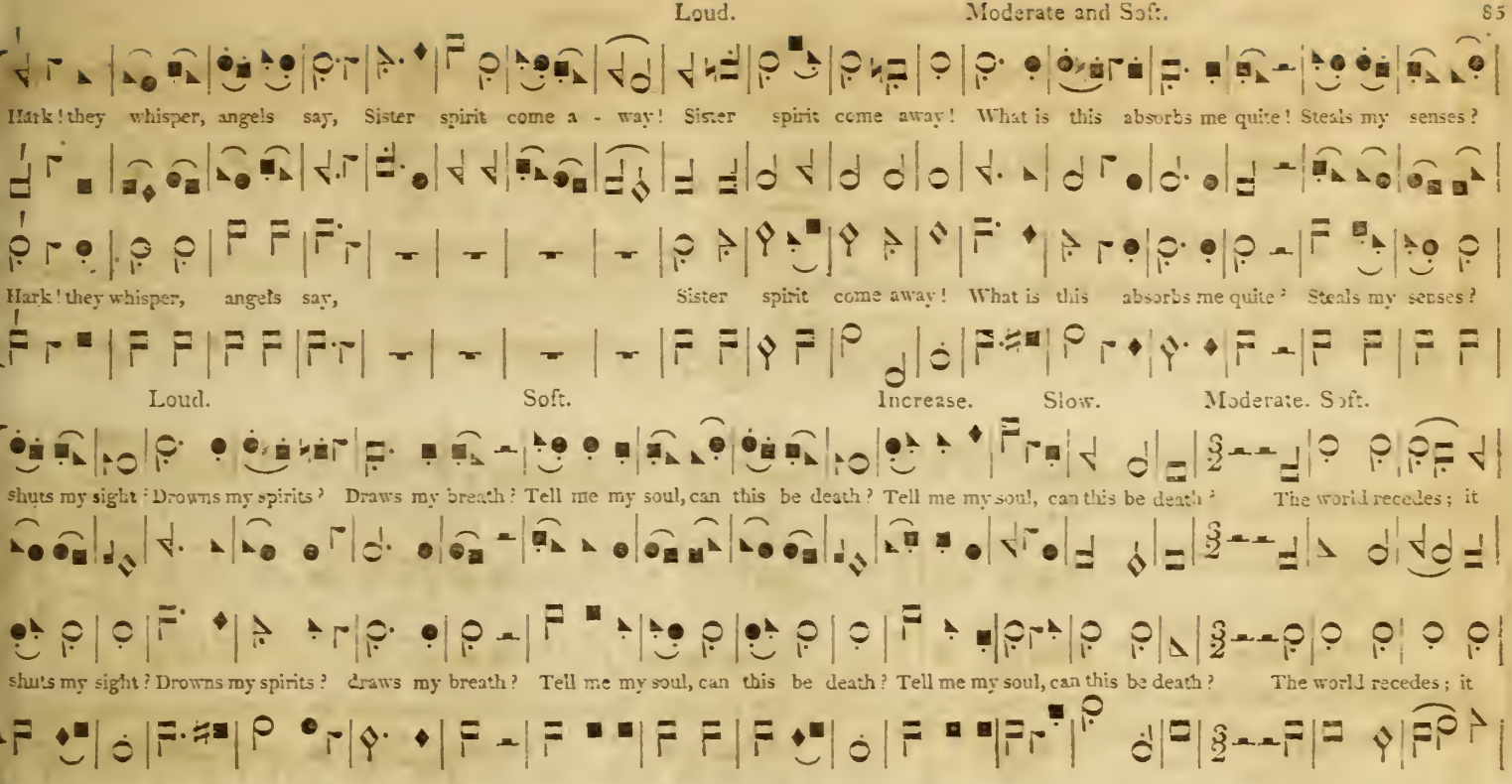
Moderate. Soft. AVON. Loud.


At an - chor laid re - mote from home, Toiling I cry sweet Spi - rit come, Toiling I cry sweet Spi - rit come, Ce - les - tial breeze
At an - chor laid re - mote from home, Toiling I cry sweet Spi - rit come, Tolling I cry sweet Spi - rit come, Ce - les - tial breez
Soft. Loud. very Soft. Loud.
no longer stay; But swell my sails, and speed my way, But swell my sails and speed my way, Fain would I mount, fain would I glow; Fain would I mount, fain would I
no longer stay; But swell my sails and speed my way, Fain would I mount, fain would I


w; And loose my ca - ble, and loose my ca - ble from below. But I can on - ly spread my sail; Thou, thou must breathe th'au-
w; and loose my ca - ble from below. But I can on - ly spread my sail; Thou, thou must breathe th'au-
Loud.
Soft.
Loud.
spi - cious gale, But I can on - ly spread my sail; Thou, thou must breathe th'auspicious gale, Thou, thou must breathe, Thou, thou must breathe th'auspi - cious gale.
spi - cious gale, But I can on - ly spread my sail;
Thou, thou must breathe, Thou, thou must breathe th'auspi - cious gale.

Moderate. NEW YORK. Slow and Soft. Increase.

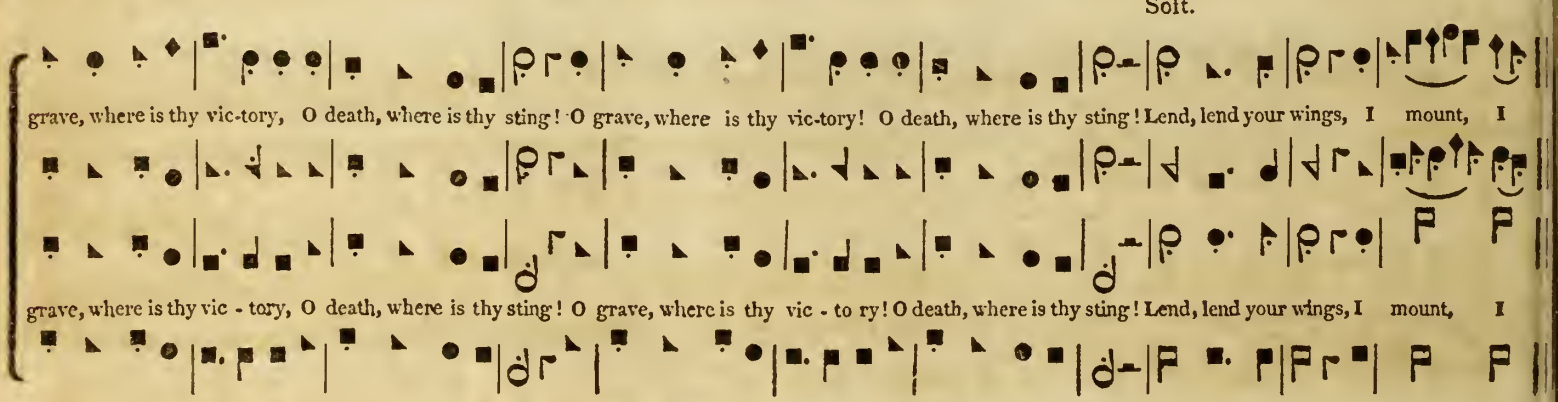

Vital spark of heavenly flame; Quit, Oh quit this mortal frame, Trembling, hoping, ling'ring, flying, Oh the pain, the bliss of dying
Vital spark of heavenly flame; Quit, Oh quit this mortal frame, Oh the pain, the bliss of dying
Slow and Soft.
Increase.
Cheerful. Soft.
Cease, fond nature, cease thy strife, and let me languish into life! Hark! they whisper, angels say, they whisper, angels say,
Hark!
And let me languish into life! Hark!
Hark!
Hark! they whisper angels say

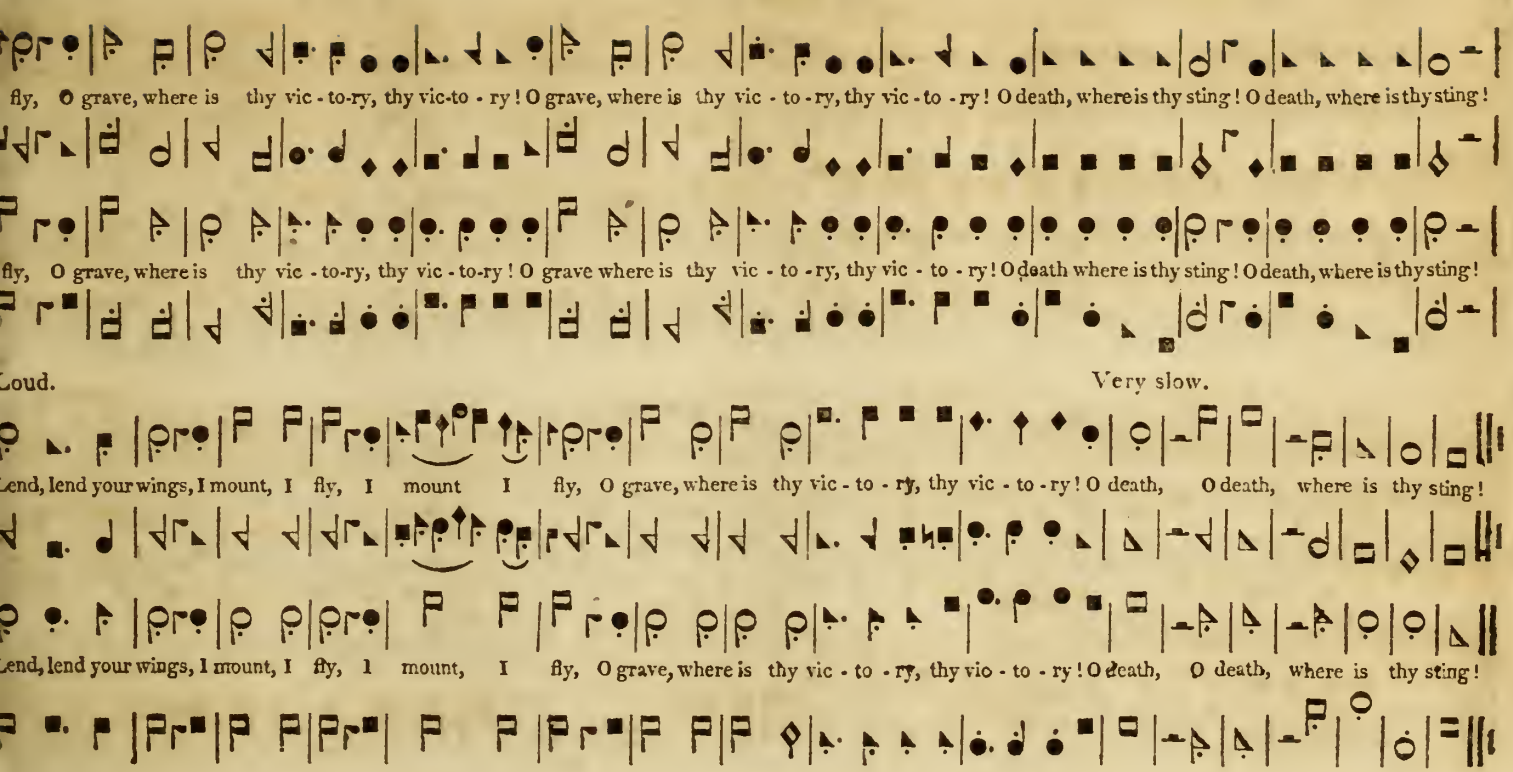

Hark! they whisper, angels say, Sister spirit come a - way! Sister spirit come away! What is this absorbs me quite! Steals my senses?
Hark! they whisper, angels say, Sister spirit come away! What is this absorbs me quite? Steals my senses?
Loud. Soft. Increase. Slow. Moderate. Soft.
shuts my sight? Drowns my spirits? Draws my breath? Tell me my soul, can this be death? Tell me my soul, can this be death? The world recedes; it
shuts my sight? Drowns my spirits? draws my breath? Tell me my soul, can this be death? Tell me my soul, can this be death? The world recedes; it

Increase, Loud. Diminish. Increase. Cheerful.

dis - appears; Heaven opens on my eyes; My ears with sounds se - raph - ic ring Lend, lend your wings, I mount, I fly, O grave, where is thy victory! O
dis - appears; Heaven opens on my eyes; My ears with sounds se - raph - ic ring, Lend, lend your wings, I mount, I fly, O grave, where is thy victory! O

Soft.


grave, where is thy vic-tory, O death, where is thy sting! O grave, where is thy vic-tory! O death, where is thy sting! Lend, lend your wings, I mount, I
grave, where is thy vic - tory, O death, where is thy sting! O grave, where is thy vic - to ry! O death, where is thy sting! Lend, lend your wings, I mount, I


fly, O grave, where is thy vic - to-ry, thy vic-to - ry! O grave, where is thy vic - to - ry, thy vic - to - ry! O death, where is thy sting! O death, where is thy sting!
fly, O grave, where is thy vic - to-ry, thy vic - to-ry! O grave where is thy vic - to - ry, thy vic - to - ry! O death where is thy sting! O death, where is thy sting!
Loud.
Very slow.
Lend, lend your wings, I mount, I fly, I mount I fly, O grave, where is thy vic - to - ry, thy vic - to - ry! O death, O death, where is thy sting!
Lend, lend your wings, I mount, I fly, I mount, I fly, O grave, where is thy vic - to - ry, thy vic - to - ry! O death, O death, where is thy sting!

The God of glory sends his summons forth, Calls the south nations and awakes the north; From east to west the sov'reign orders spread, Thro'

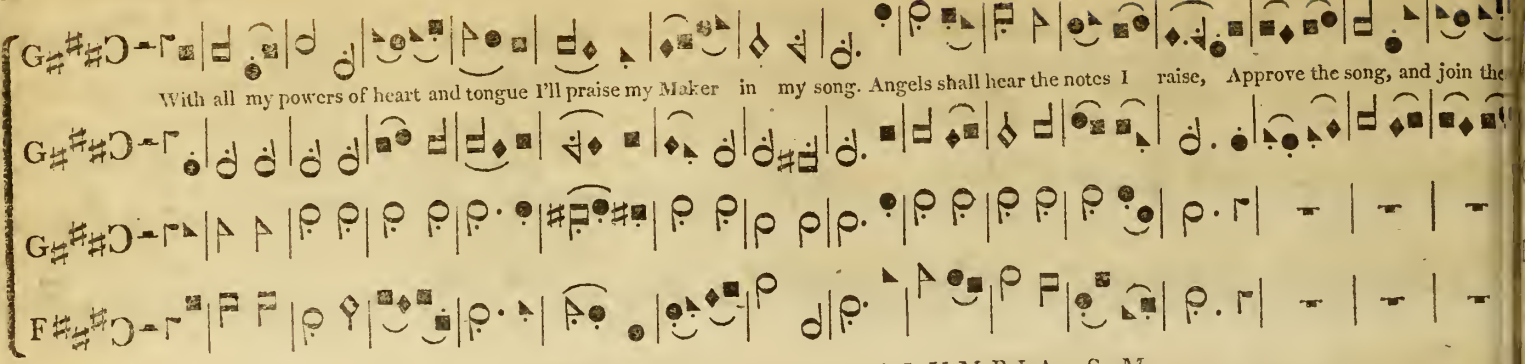
distant worlds and re - gions of the dead. The trumpet sounds; hell trembles; heaven re - joices; Lift up your heads, ye saints, with cheerful voices.

Praise ye the Lord; 'tis good to raise Our hearts and voices in his praise, Our hearts and voices in his praise. His nature and his works invite To make this duty our de-

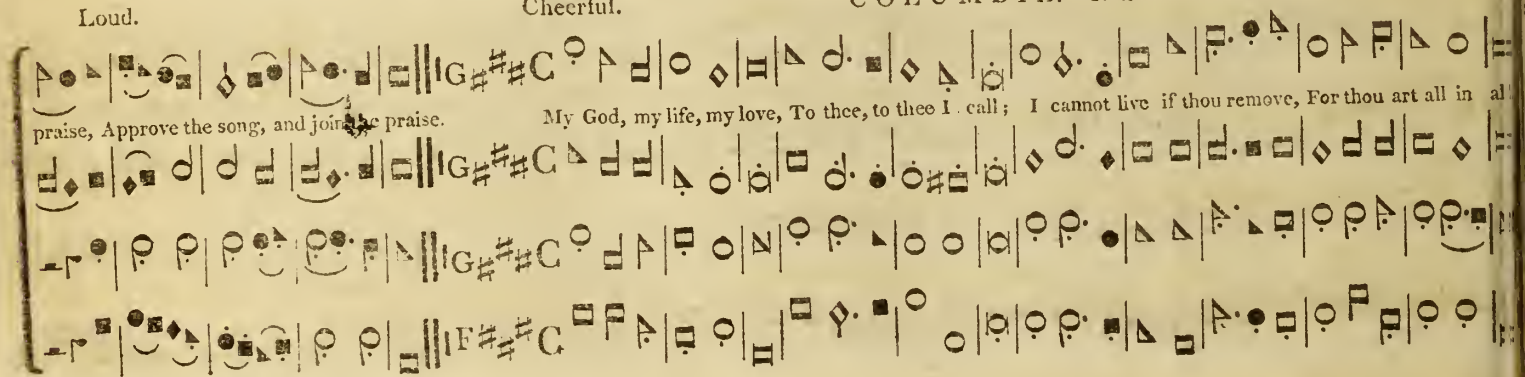
Loud. Moderate. COOKHAM. 7s.

ight, To make this du - ty our delight. Now begin the heavenly theme, Sing aloud in Je - su's name; Ye who Jesu's kindness prove, Triumph in redeeming love.

Moderate. OPORTO. L. M. Soft.


With all my powers of heart and tongue I'll praise my Maker in my song. Angels shall hear the notes I raise, Approve the song, and join the

Loud. Cheerful. COLUMBIA. S. M.

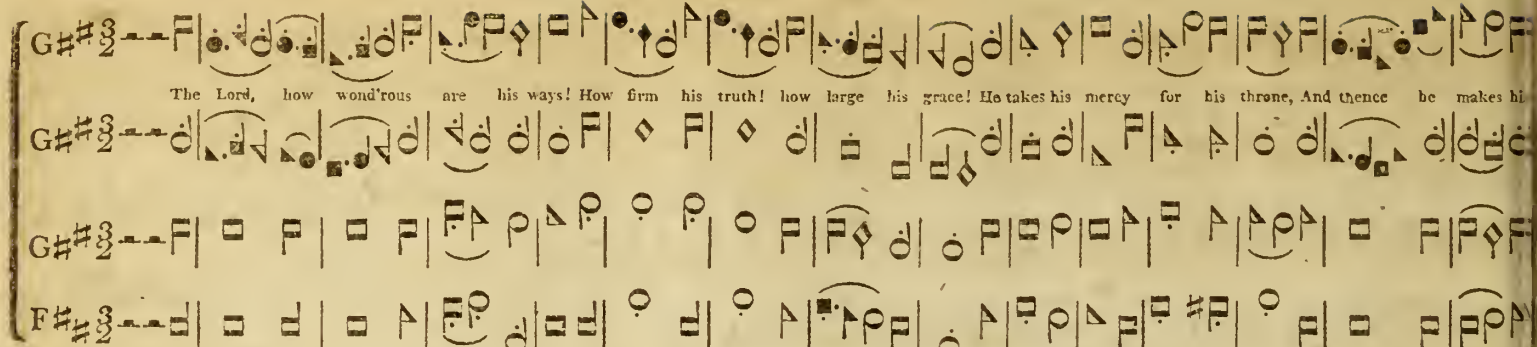

praise, Approve the song, and join the praise. My God, my life, my love, To thee, to thee I call; I cannot live if thou remove, For thou art all in al

Give thanks to God; He reigns above, Kind are his thoughts, his name is love, Kind are his thoughts, his name is love; His mercy ages past have known, And ages long to come shall

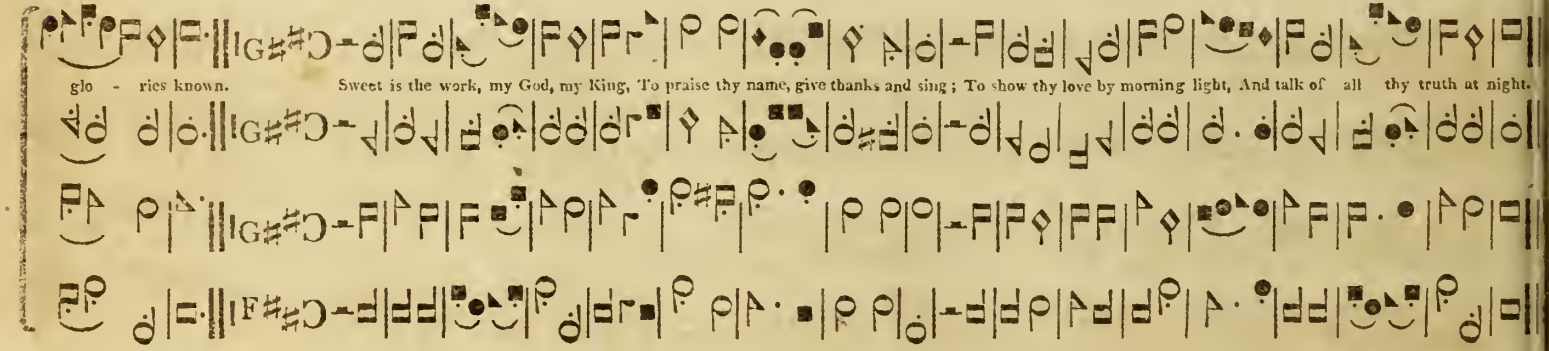
Loud. Moderate. GILBOA. S. M.

own, And ages long to come shall own. Exalt the Lord our God, And worship at his feet; His ways are wisdom, power, and truth, And mercy is his seat.

Moderate. CARMEL. L. M.

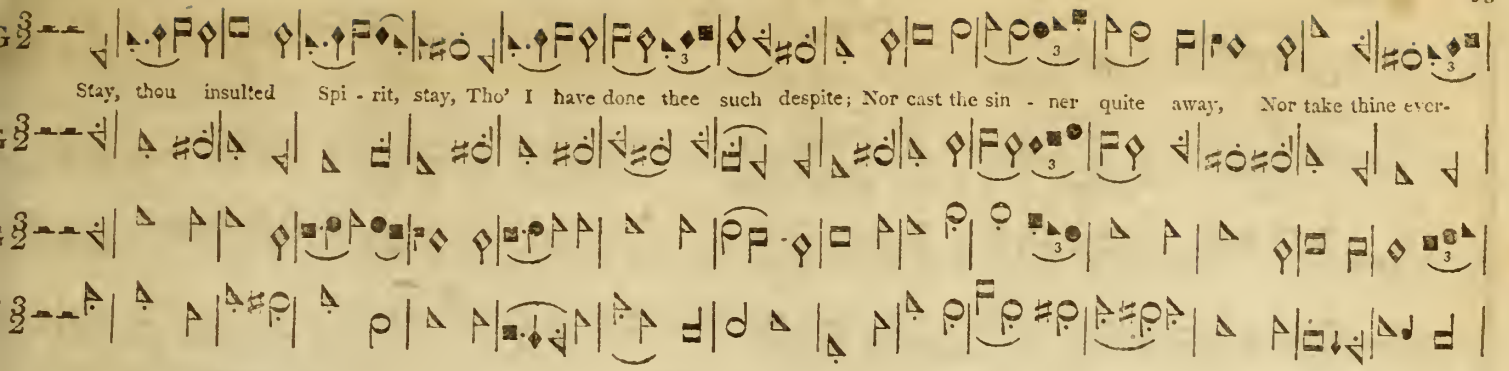

The Lord, how wond'rous are his ways! How firm his truth! how large his grace! He takes his mercy for his throne, And thence be makes hi

Moderate. GILGAL. L. M.


glo - ries known. Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by morning light, And talk of all thy truth at night.

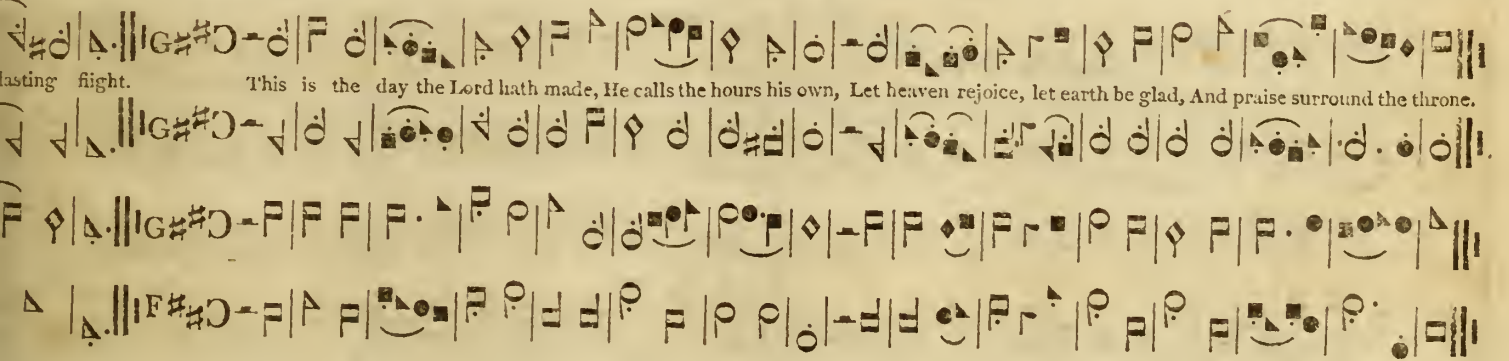
Moderate.

ARMLEY. L. M.



Moderate.

BETHEL. C. M.


lasting flight. This is the day the Lord hath made, He calls the hours his own, Let heaven rejoice, let earth be glad, And praise surround the throne.

Soft.

Thou Shepherd of Israel, and mine, The joy and desire of my heart, For closer communion I pine, I long to reside where thou art; The pasture I

Soft. Loud. Moderate. NEWCOURT. L. M.

languish to find, Where all who their shepherd obey, Are fed, on thy bosom reclin'd, And screen'd from the heat of the day. Come, let our voices join to raise A

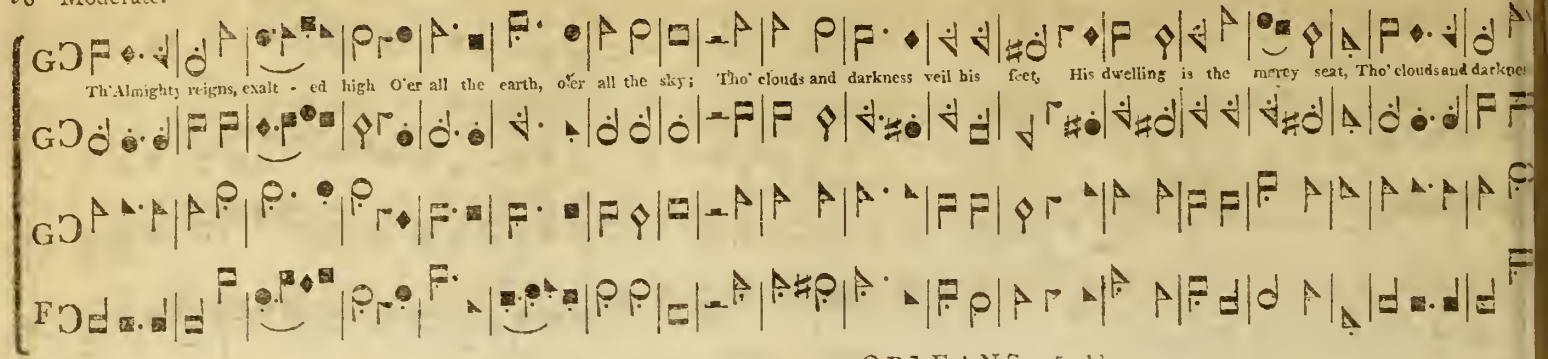
sacred song of solemn praise, A sacred song of solemn praise; God is a sovereign King; rehearse His honor in exalted verse, His honor in exalted verse.

Moderate.

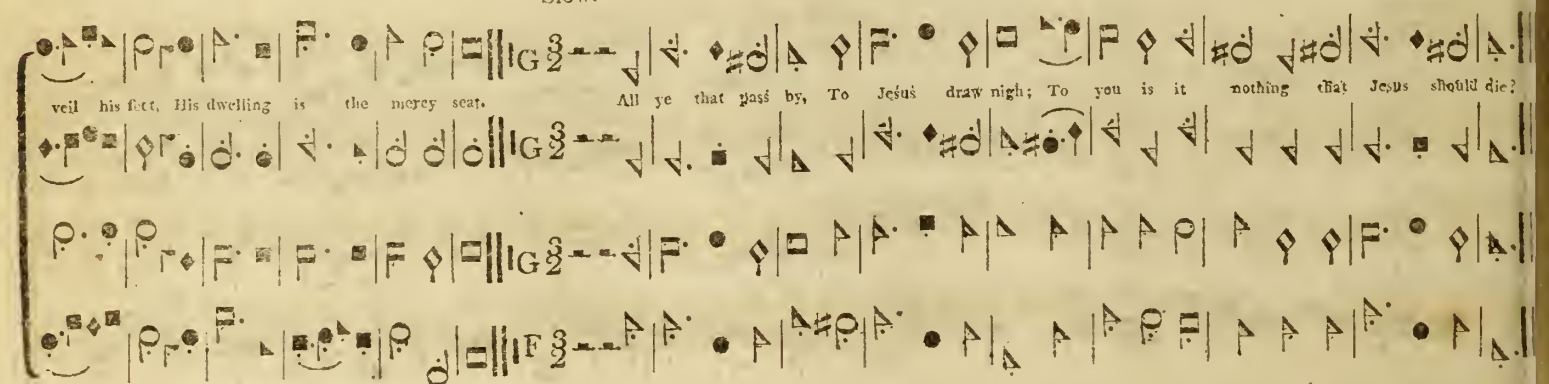
DAMASCUS. C. M.

My God, the spring of all my joys, The life of my delights, The glory of my brightest days, And comfort of my nights, And comfort of my nights!

Moderate. Soft. GLOCESTER. L. M. Loud.


Th'Almighty reigns, exalt - ed high O'er all the earth, o'er all the sky; Tho' clouds and darkness veil his feet, His dwelling is the mercy seat, Tho' clouds and darkne

Slow. ORLEANS. 5. 11.


veil his feet, His dwelling is the mercy seat. All ye that pass by, To Jesus draw nigh; To you is it nothing that Jesus should die?

Moderate. SWANICK. C. M.

Lord, thou wilt hear me when I pray; I am for ev - er thine; I fear before thee all the day, Nor would I dare to sin, Nor would I

Moderate. BREWER. L. M.

dare to sin. Thou, whom my soul admires above All earthly joy and earthly love, Tell me, dear Shepherd, let me know Where do thy sweetest pastures grow?

Rejoice, the Lord is King, Your Lord and King adore; Mortals, give thanks, and sing, And triumph ev - ermore! Lift up the

Moderate. ELENBOROUGH. C. M.

heart, lift up the voice, Rejoice aloud, ye saints, rejoice! How vain are all things here below! How false, and yet how fair! Each

pleasure hath its poi - son too, Each pleasure hath its poison too, And eve - ry sweet a snare, And eve - ry sweet a snare.

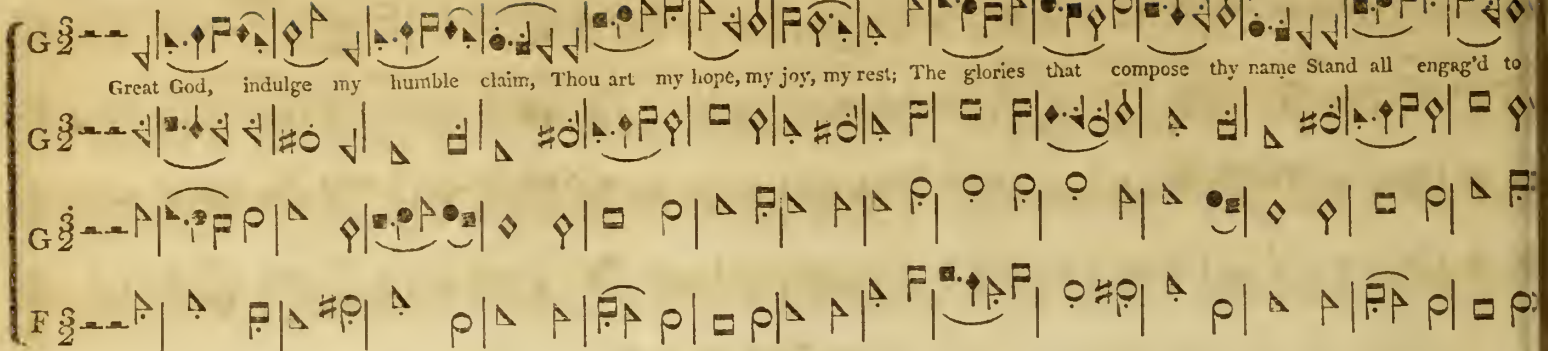
Moderate.

PECKHAM. S. M.

Al - migh - ty Maker, God! How wond'rous is thy name! Thy glories how diffus'd a - broad Thro' the cre - ation's frame.

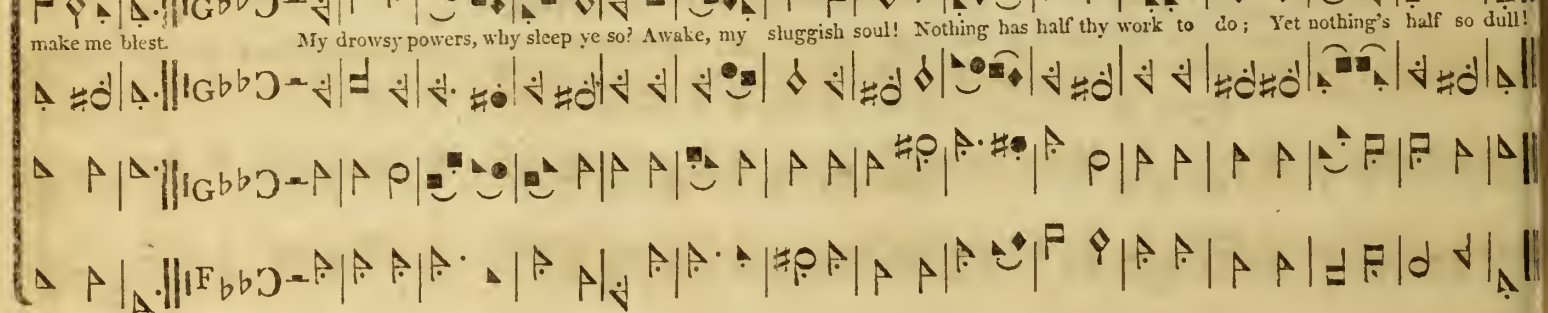
Moderate.

KINGSBRIDGE. L. M.



Moderate.

DUMAH. C. M.


make me blest. My drowsy powers, why sleep ye so? Awake, my sluggish soul! Nothing has half thy work to do; Yet nothing's half so dull!

Again, my tongue, thy silence break, My heart and all my powers, awake, My tongue, the glory of my frame, Awake, and sing Je - hovah's name, Awake, and

Moderate. CHESTER. C. M.

sing Je - ho - vah's name. Out of the depths of long distress, The borders of despair, I sent my cries to seek thy grace, My groans to move thine ear.

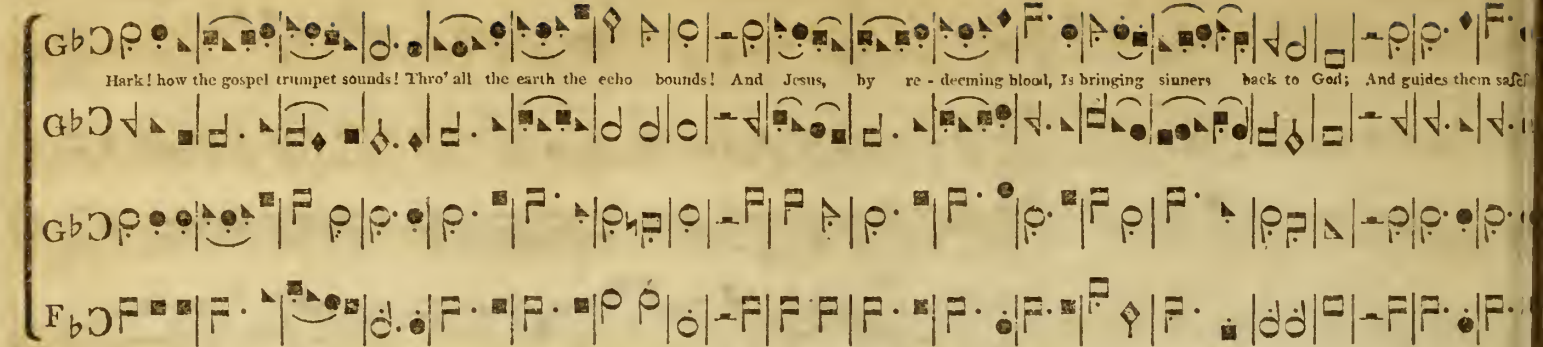
In boundless mercy, gracious Lord, appear, Darkness dispel, the humble mourner cheer; Vain thoughts remove, melt down this flinty heart; Cause every soul to choose the

Moderate. TYGRIS. S. M.

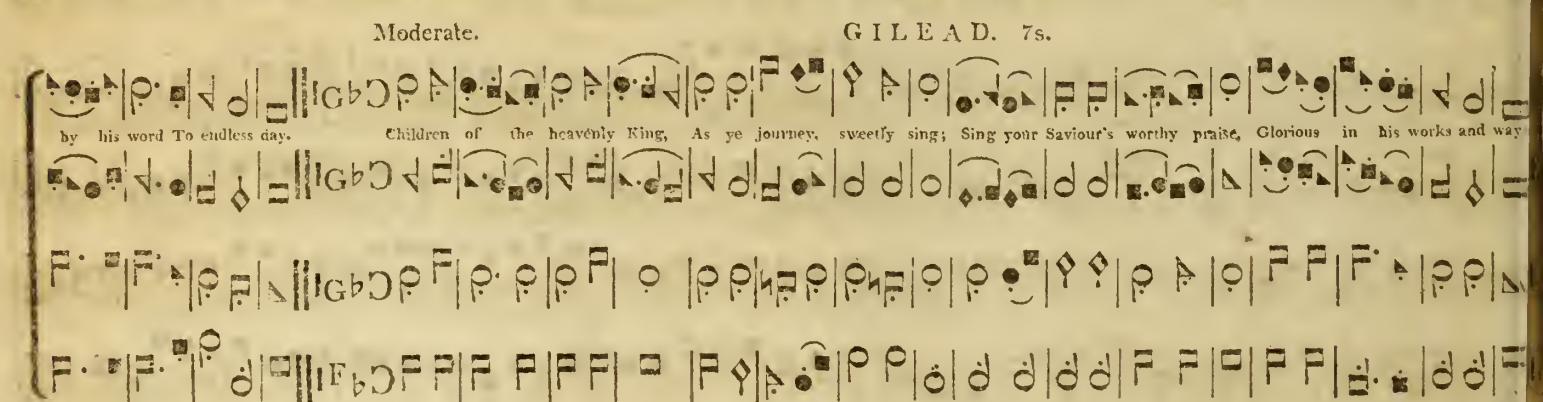
better part. Blest are the sons of peace, Whose hearts and hopes are one; Whose kind designs to serve and please Thro' all their actions run.

Head of the church tri - umphant, We joyful - ly adore thee; Till thou appear, Thy members here Shall sing like those in glory, Shall sing like those in

glory. We lift our hearts and voices, With b'est an - ti - ci - pation; And cry aloud, cry aloud, cry aloud, and give to God, And cry aloud, and give to God The praise of our salvation.


Hark! how the gospel trumpet sounds! Thro' all the earth the echo bounds! And Jesus, by re - deeming blood, Is bringing sinners back to God; And guides them safe

Moderate. GILEAD. 7s.

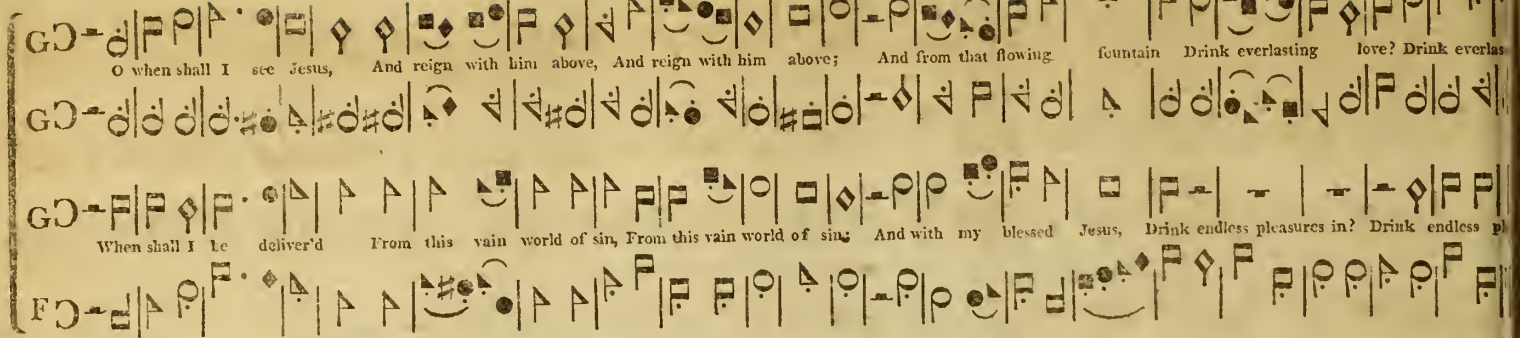

by his word To endless day. Children of the heavenly King, As ye journey, sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and way

1. Rise my soul, and stretch thy wings, Thy better portion trace; Sun and moon and stars decay; Time shall soon this earth remove; Rise my soul, and haste away, To seats prepared above.
Rise from transitory things, Tow'rds heaven thy native place.
2. Rivers to the ocean run, Nor stay in all their course; So a Soul that's born of God Pants to view his glorious face; Upward tends to his abode, To rest in his embrace.
Fire ascending seeks the sun, Both speed them to their source.

Moderate. PETERSBURG. S. M.

And must this bo - dy die? This mortal frame decay; And must these active limbs of mine Lie mould'ring in the clay? Lie mould'ring in the clay?

MEDWAY. 7, 6.


O when shall I see Jesus, And reign with him above, And reign with him above; And from that flowing fountain Drink everlasting love? Drink everlas
When shall I be deliver'd From this vain world of sin, From this vain world of sin; And with my blessed Jesus, Drink endless pleasures in? Drink endless pl

Moderate.

SWEDESBORO. S. M.

ing love? 1. Raise your triumphant songs To an im - mor - tal tune; Let the wide earth resound the deeds Ce - les - tial grace has done
sures in? 2. Sing how e - ter - nal love Its chief Beloved chose, And bade him raise our wretched race From their abyss of woe

Cheerful. ARABIA. C. M. Soft. Loud.

Give me the wings of faith to rise Within the vail, and see The saints above, how great their joys, How bright their glories be, How bright their glories be.

Moderate. BROOMSGROVE. C. M. Soft. Loud.

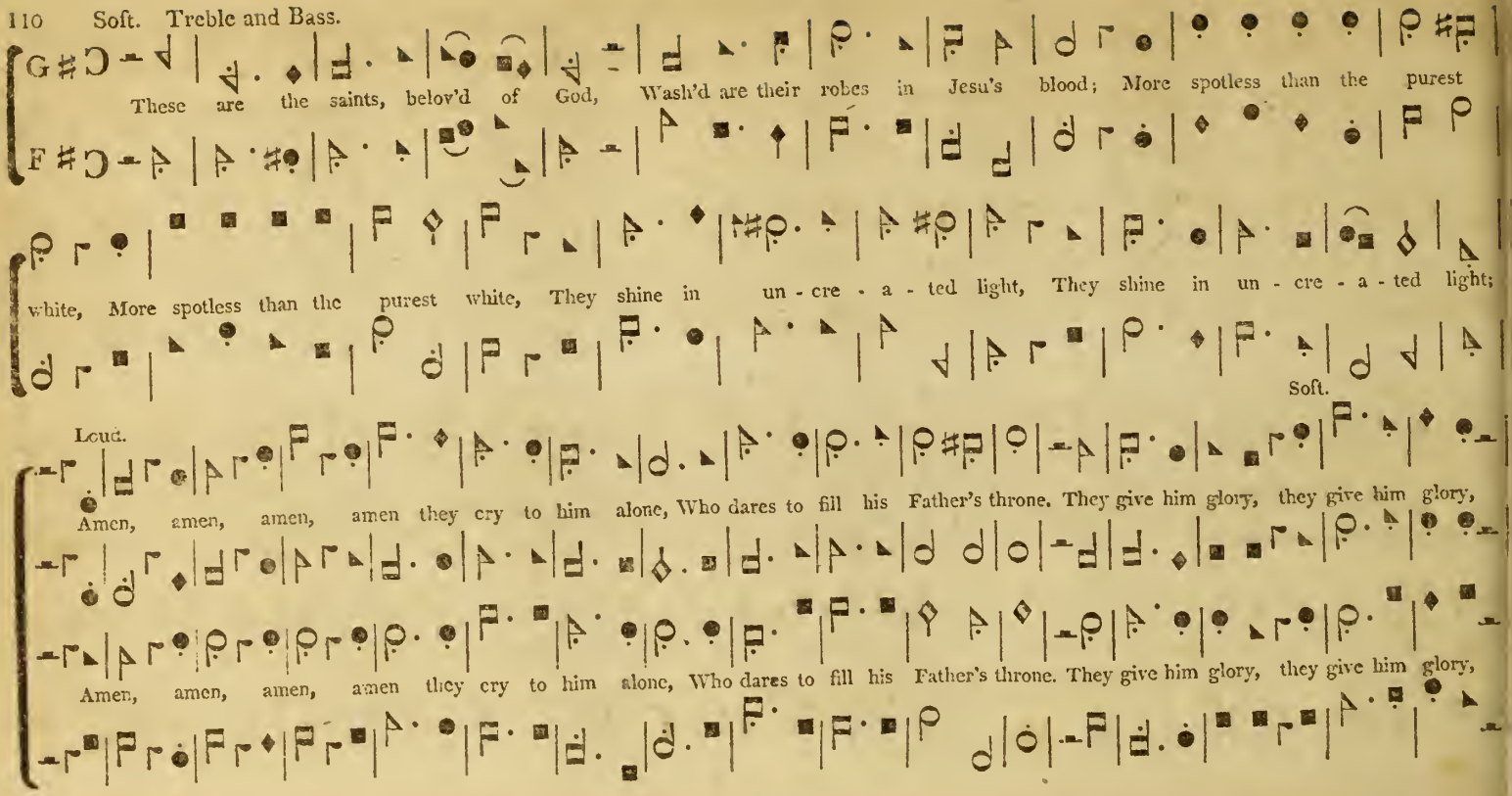
Come, Holy Spi - - rit, heavenly Dove, With all thy quick'ning powers Kindle a flame of sacred love In these cold hearts of ours, In these cold hearts of ours.

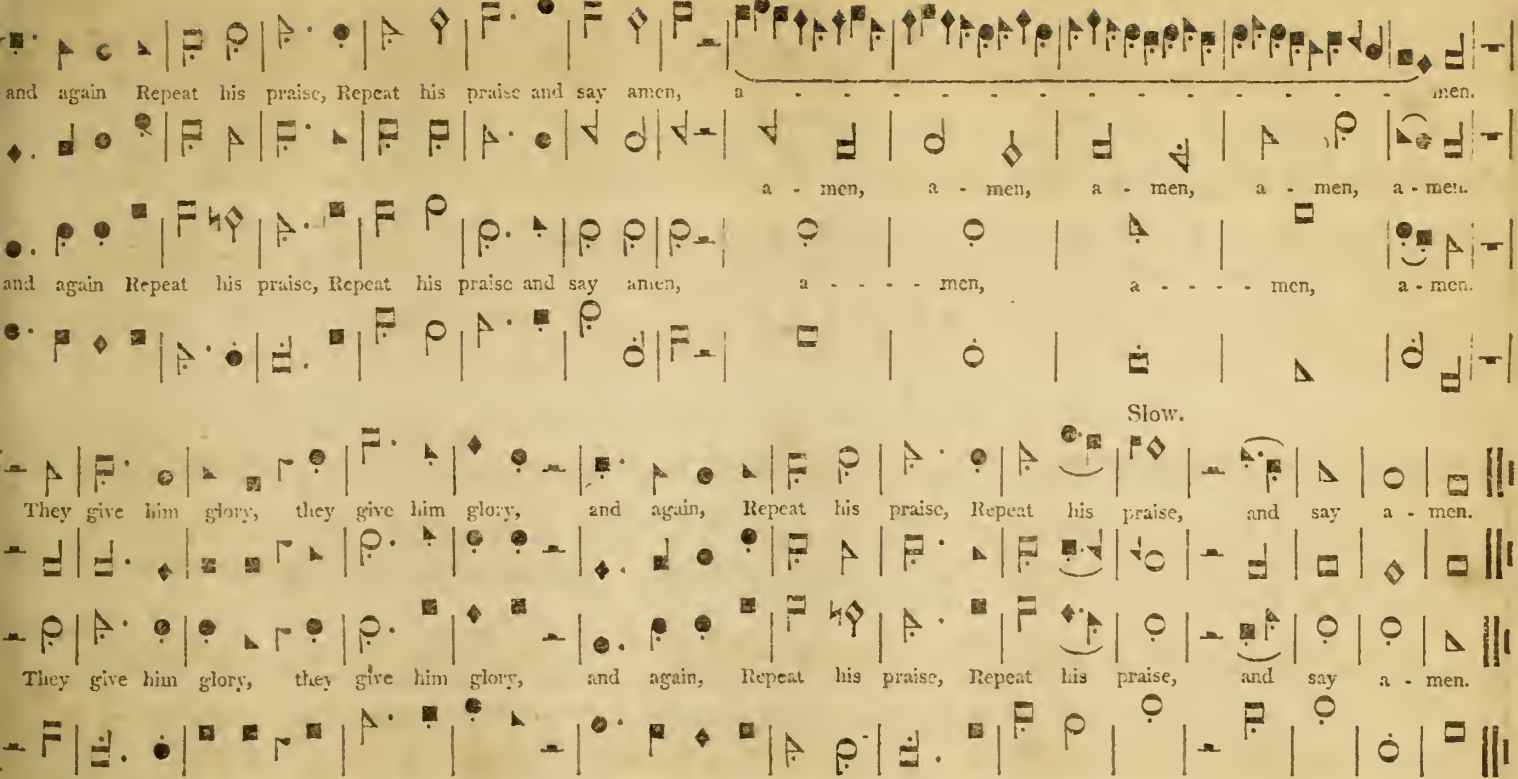
To bless the Lord let every land combine; Your hearts and minds, your harps and voices join. Each opening dawn shall hear my songs arise

Each evening waft its incense to the skies; All praise, all love, his boundless glories claim, The praise of saints, the seraphs sacred flam

Ex - alt - ed high, at God's right hand, Nearer the throne than cherubs stand, With glory crown'd in bright ar-
Ex - alt - ed high, at God's right hand, Nearer the throne than cherubs stand, With glory crown'd in bright ar-
ray, My wond' - - - - ring soul says who are they? who are they? My wond' - - - - ring soul says who are they?
ray, My wond'ring, wond'ring soul says who are they? who are they? My wond'ring, wond'ring soul says who are they?

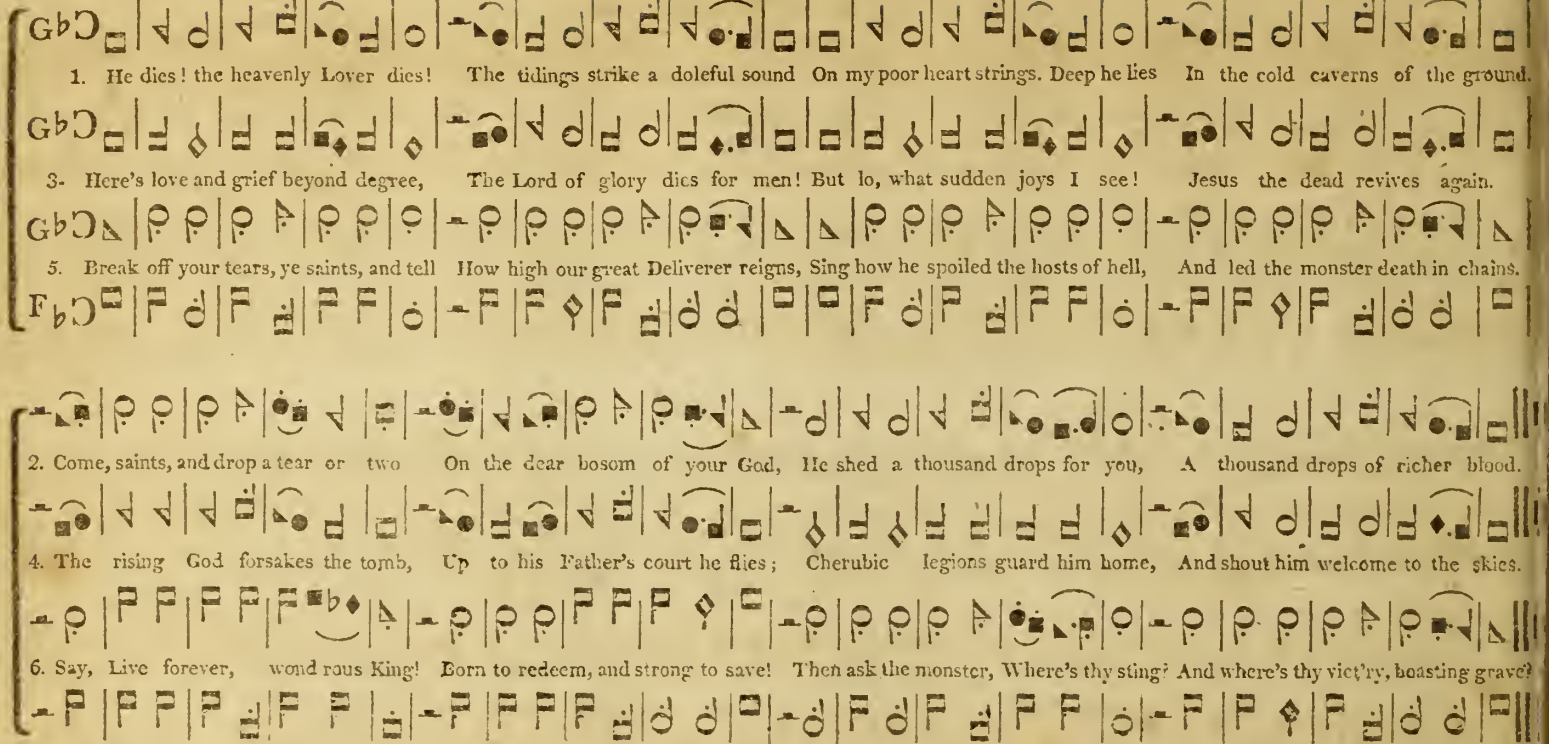
Soft. Treble and Bass.

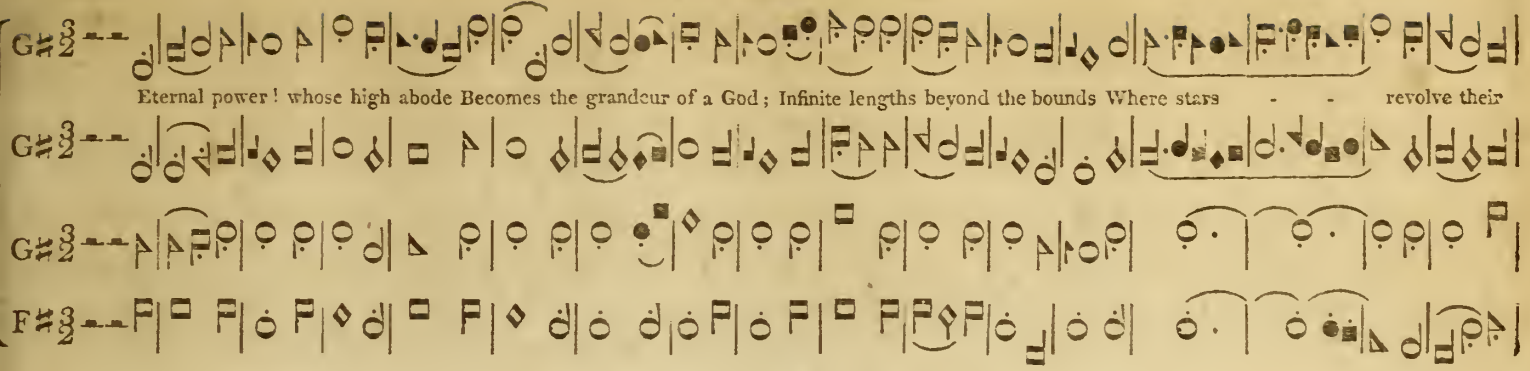

These are the saints, belov'd of God, Wash'd are their robes in Jesu's blood; More spotless than the purest
white, More spotless than the purest white, They shine in un - cre - a - ted light, They shine in un - cre - a - ted light;
Soft.
Loud.
Amen, amen, amen, amen they cry to him alone, Who dares to fill his Father's throne. They give him glory, they give him glory,
Amen, amen, amen, amen they cry to him alone, Who dares to fill his Father's throne. They give him glory, they give him glory,


and again Repeat his praise, Repeat his praise and say amen, a - - - - - - - - - - men.
a - men, a - men, a - men, a - men, a - men.
and again Repeat his praise, Repeat his praise and say amen, a - - - - men, a - - - - men, a - men.
Slow.
They give him glory, they give him glory, and again, Repeat his praise, Repeat his praise, and say a - men.
They give him glory, they give him glory, and again, Repeat his praise, Repeat his praise, and say a - men.

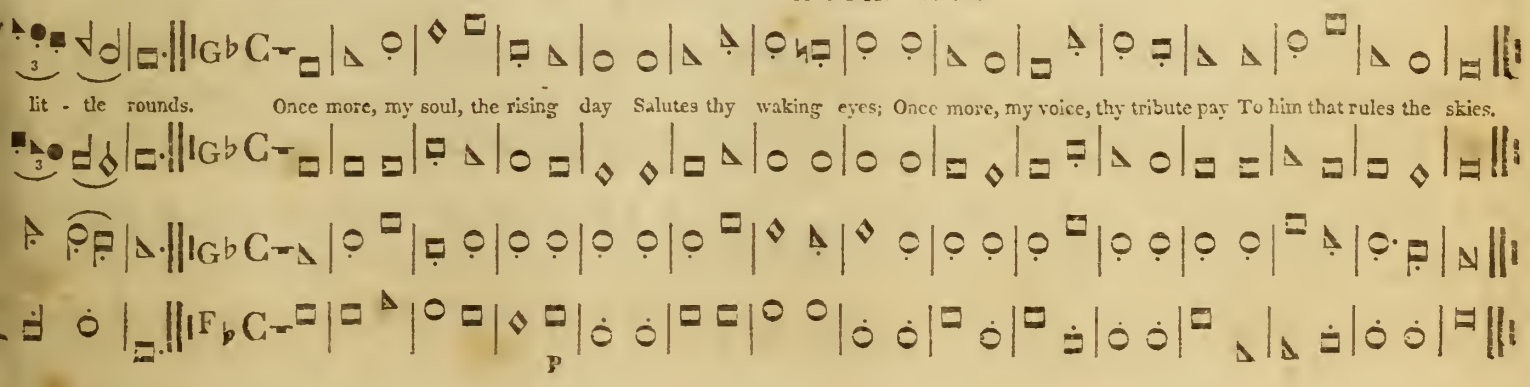
Moderate.

DRESDEN. L. M.


1. He dies! the heavenly Lover dies! The tidings strike a doleful sound On my poor heart strings. Deep he lies In the cold caverns of the ground.
3. Here's love and grief beyond degree, The Lord of glory dies for men! But lo, what sudden joys I see! Jesus the dead revives again.
5. Break off your tears, ye saints, and tell How high our great Deliverer reigns, Sing how he spoiled the hosts of hell, And led the monster death in chains.
2. Come, saints, and drop a tear or two On the dear bosom of your God, He shed a thousand drops for you, A thousand drops of richer blood.
4. The rising God forsakes the tomb, Up to his Father's court he flies; Cherubic legions guard him home, And shout him welcome to the skies.
6. Say, Live forever, wond'rous King! Born to redeem, and strong to save! Then ask the monster, Where's thy sting? And where's thy vict'ry, boasting grave?

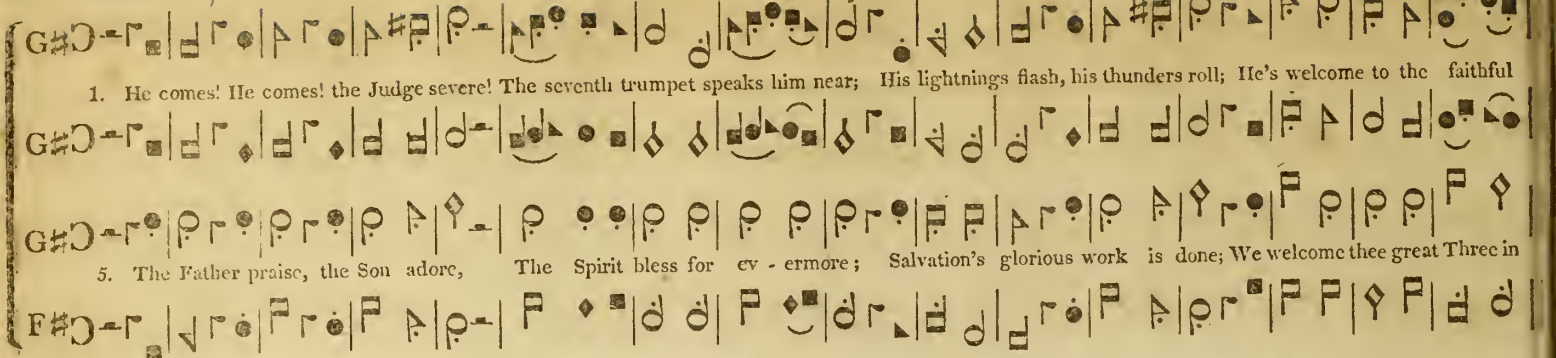

Eternal power! whose high abode Becomes the grandeur of a God; Infinite lengths beyond the bounds Where stars - - revolve their

Cheerful. ASIA. C. M.


lit - tle rounds. Once more, my soul, the rising day Salutes thy waking eyes; Once more, my voice, thy tribute pay To him that rules the skies.
P

TRUMPET. L. M.

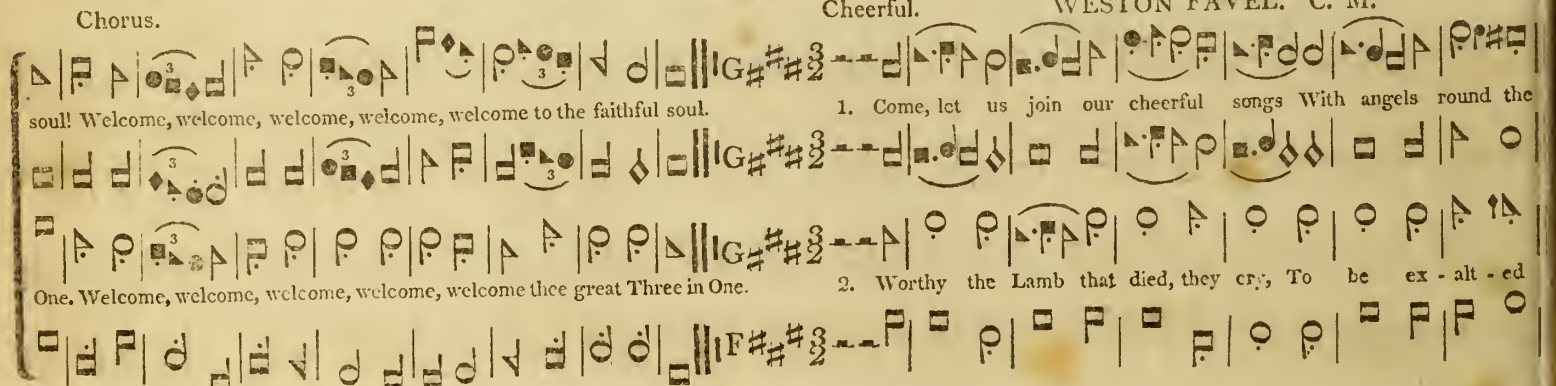
Moderate.


1. He comes! He comes! the Judge severe! The seventh trumpet speaks him near; His lightnings flash, his thunders roll; He's welcome to the faithful
5. The Father praise, the Son adore, The Spirit bless for ev - ermore; Salvation's glorious work is done; We welcome thee great Three in

WESTON FAVEL. C. M.

Chorus.

Cheerful.


soul! Welcome, welcome, welcome, welcome, welcome to the faithful soul.
1. Come, let us join our cheerful songs With angels round the
One. Welcome, welcome, welcome, welcome, welcome thee great Three in One.
2. Worthy the Lamb that died, they cry, To be ex - alt - ed

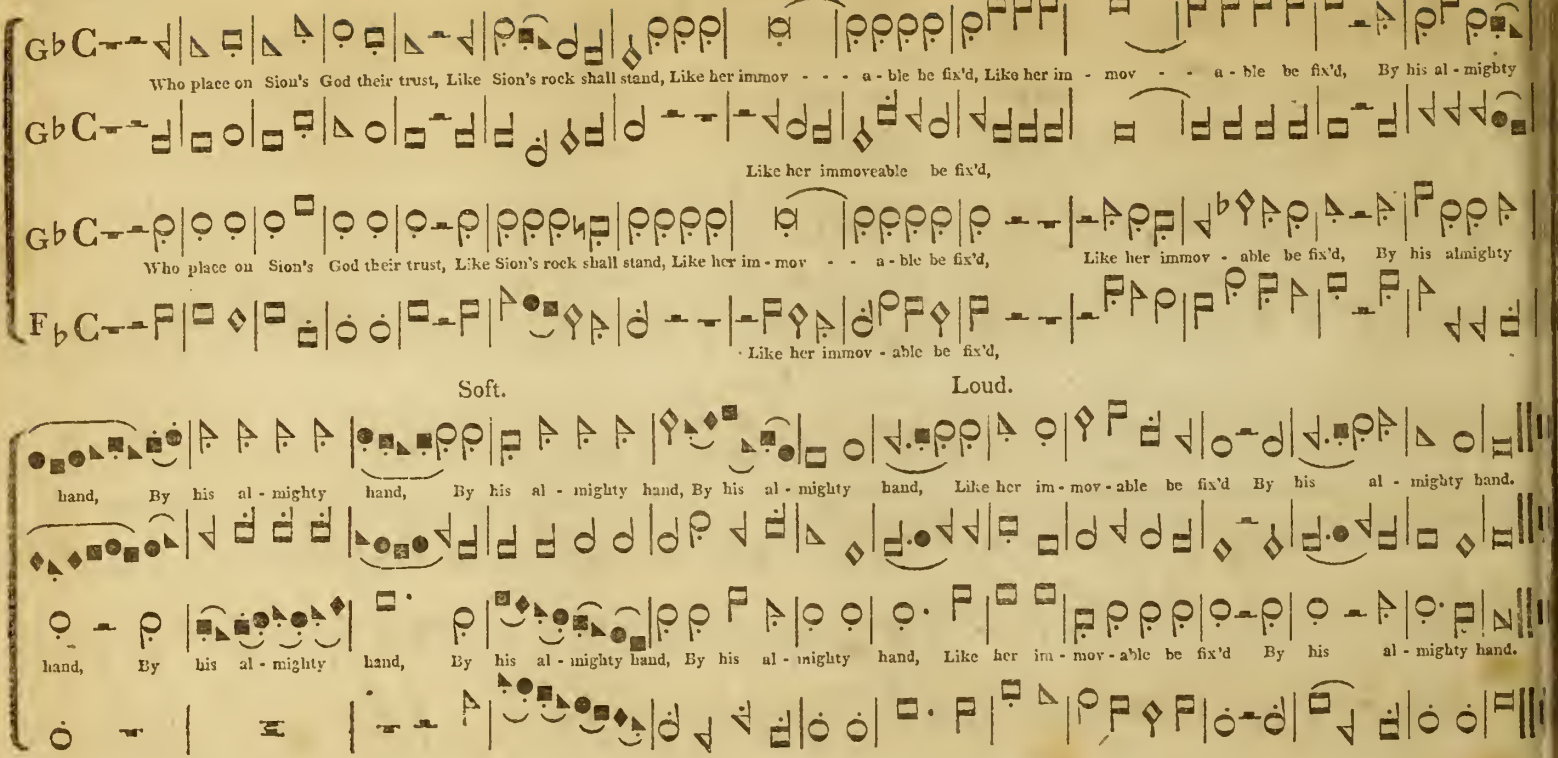
throne; Ten thousand thousand are their tongues, But all their joys are one. Ten thousand thousand are their tongues, But all, but all their joys are one.
thus. Worthy the Lamb, our lips re - ply, For he was slain for us. Worthy the Lamb, our lips reply, For he, for he was slain for us.

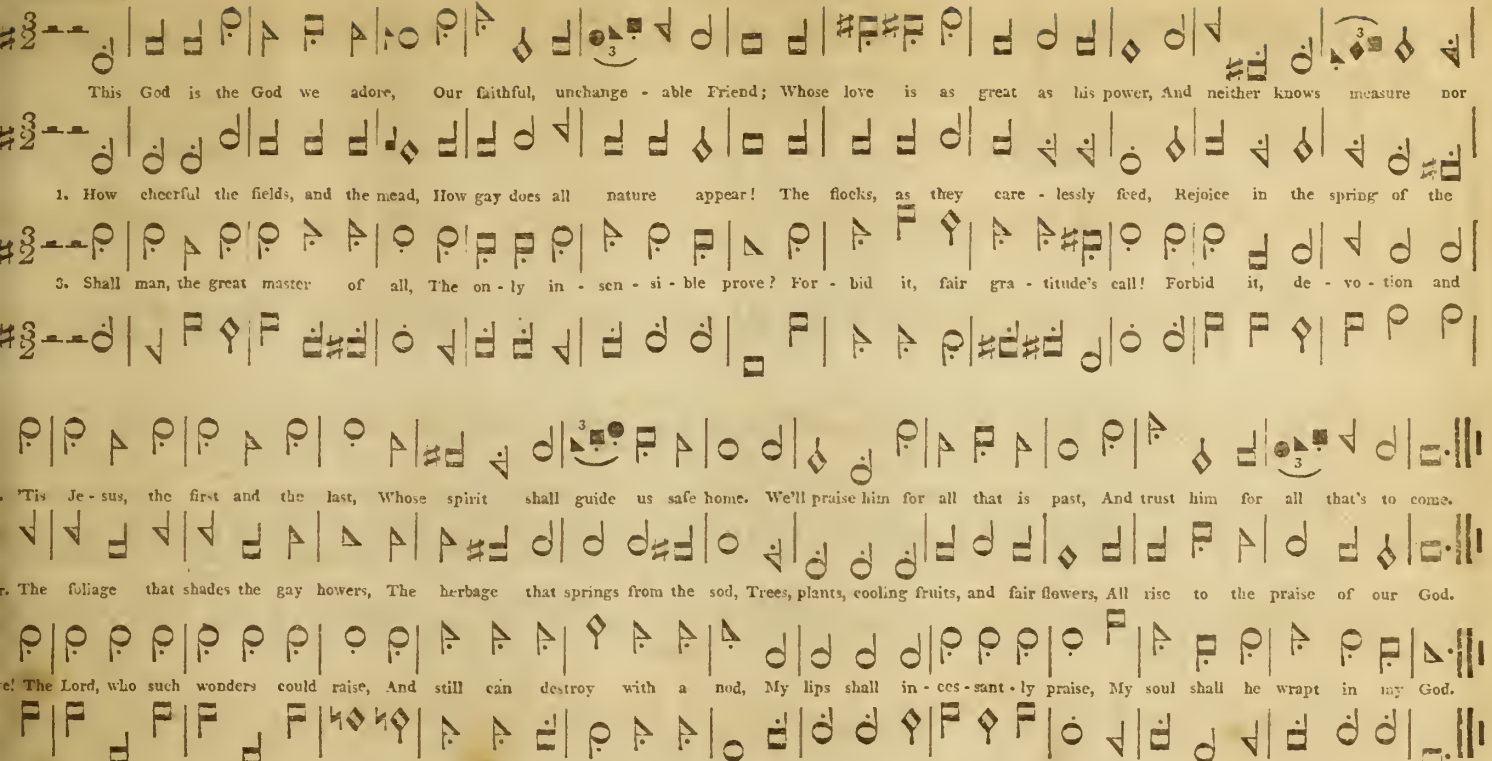
Cheerful.

DELAWARE. C. M.

Let earth with every isle and sea Rejoice, the Saviour reigns: His word like fire prepares his way, And mountains melt to plains, And mountains,

JORDAN. C. M.


Who place on Sion's God their trust, Like Sion's rock shall stand, Like her immov - - - a - ble be fix'd, Like her im - mov - - - a - ble be fix'd, By his al - migbty
Like her immoveable be fix'd,
Who place on Sion's God their trust, Like Sion's rock shall stand, Like her im - mov - - - a - ble be fix'd, Like her immov - able be fix'd, By his almighty
Like her immov - able be fix'd,
Soft.
Loud.
hand, By his al - mighty hand, By his al - mighty hand, By his al - mighty hand, Like her im - mov - able be fix'd By his al - mighty hand.
hand, By his al - mighty hand, By his al - mighty hand, By his al - mighty hand, Like her im - mov - able be fix'd By his al - mighty hand.


This God is the God we adore, Our faithful, unchange - able Friend; Whose love is as great as his power, And neither knows measure nor
1. How cheerful the fields, and the mead, How gay does all nature appear! The flocks, as they care - lessly feed, Rejoice in the spring of the
3. Shall man, the great master of all, The on - ly in - sen - si - ble prove? For - bid it, fair gra - titude's call! Forbid it, de - vo - tion and
. 'Tis Je - sus, the first and the last, Whose spirit shall guide us safe home. We'll praise him for all that is past, And trust him for all that's to come.
r. The foliage that shades the gay bowers, The herbage that springs from the sod, Trees, plants, cooling fruits, and fair flowers, All rise to the praise of our God.
e! The Lord, who such wonders could raise, And still can destroy with a nod, My lips shall in - ces - sant - ly praise, My soul shall be wrapt in my God.

ROCKBRIDGE. C. M.

1 Now let our lips with holy fear And mournful pleasure sing The sufferings of our great High Priest, The sorrows of our Kin

2 He sinks in floods of deep distress; How high the waters rise! While to his heavenly Father's ear He sends per - petual cri

1. Bright source of ev - er - last - ing love! To thee our souls we raise; And to thy sovereign bounty rear A mo - nu - ment of praise.
3. When, sunk in guilt, our souls approach'd The borders of despair; Thy grace thro' Jesu's blood proclaim'd A free sal - va - tion near.
5. To tents of woe, to beds of pain, Our cheerful feet repair. And, with the gift thy hand bestows, Relieve the mourners there.
. Thy mer - cy guds the paths of life With eve - ry cheer - ing ray; Kindly restrains the ris - ing tear, Or wipes that tear a - way.
What shall we render, bounteous Lord, For all the grace we see! Alas! the goodness worms can yield Ex - tend - eth not to thee.
. The widow's heart shall sing for joy, The or - phan shall be glad; And hung'ring souls we'll gladly point To Christ the liv - ing bread.
Thus passing thro' the vale of tears, Our use - ful light shall shine; And others learn to glo - ri - fy Our Father's name di - vine.

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Habakkuk
Kedron
New York
Sheffield
Washington
Woodstock

N. B. The Metres are designated by the letters which are placed after the names of the tunes in the index. L, shows that the tune is long metre; C, common metre; S, short metre; P, particular metre; and Pec. peculiar metre.

THE

ART OF SINGING,

IN THREE PARTS;

TO WIT;

I. THE MUSICAL PRIMER,
II. THE CHRISTIAN HARMONY,
III. THE MUSICAL MAGAZINE.

BY ANDREW LAW.

FIFTH EDITION.—PRINTED UPON THE AUTHOR'S NEW PLAN.

PART THIRD.

PHILADELPHIA:

PRINTED FOR THE AUTHOR, BY ROBERT & WILLIAM CARR, No. 51, SANSOM STREET.

DISTRICT OF MASSACHUSETTS DISTRICT, TO WIT;

BE IT REMEMBERED, That on the tenth day of December, in the twenty-eighth Year of the Independence of the UNITED STATES OF AMERICA, ANDREW LAW, of the said District, deposited in this Office the Title of a Book, the Right whereof he claims as Author, in the words following, to wit:

The Art of Singing; in Three Parts, to wit; 1. The Musical Primer. 2. The Christian Harmony. 3. The Musical Magazine. By ANDREW LAW. Fourth Edition, with additions and improvements. Printed upon a new plan.

In conformity to the Act of the CONGRESS of the UNITED STATES, entitled, "An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies, during the Times therein mentioned."

A true Copy of Record.

Attest, N. GOODALE, *Clerk.*

N. GOODALE, *Clerk of the District of Massachusetts District.*

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BEING THE

THIRD PART OF THE ART OF SINGING;

CONTAINING

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N. GOODALE. { *Clerk of the District of Massachusetts.*

A VIEW OF THE NEW PLAN OF PRINTING MUSIC,

AND OF THE NEW METHOD OF TEACHING THE ART OF SINGING.

E Plan and Method exhibited, are different from any that have yet appeared. principal objects of this plan and of this method, are to lessen the burden of arner; to facilitate the performance, or practice of Music; and to promote a al improvement in the praises of our God and Redeemer.

isic printed without the lines, is more simple than it can be on lines and spa- because the lines and spaces increase the number of the parts which compose naracters, and render them more indistinct, and more difficult to be retained memory. This plan will assist both the learner and the performer, in ascer- g the true sounds of the notes in instances where the old method cannot afford d for that purpose.

e Music is taught in this method by the degrees of the key, and the common taken upon the key note, or first degree of the key. Lessons of these are in the scale of rules. There are only two keys in music, the sharp, or major and the flat, or minor key. There are also only two common chords taken the key note, or first degree of the key; one for the sharp key, and one for at key.

ese keys and common chords have their particular characters for each degree, are fixed invariably; and whenever the key be shifted from one letter to er, the characters and the common chord are shifted with the key; and retain, the key note, the same order of characters, of names and of arrangement of and semitones. Hence, this method marks, with certainty, the intervals, or ices of the sounds. The places of the tones and semitones, the major and seconds, thirds and fourths are always in view. The semitones lie between iamond and the square, and the quarter of a diamond and the square with a ver or under it. The diamond has a semitone above it, and three notes below distance of a whole tone; the quarter of a diamond without the dot, has a one above, and two notes below of a whole tone; the square without the dot semitone below, and two notes above of a whole tone; the square with the as a semitone below, and three notes above of a whole tone; the quarter of a ond with the dot has a whole tone above and below; the round with and with- out the dot has a whole tone above and below. Those who learn from this system can perform with confidence and firmness. Hence, when any two notes are placed at the distance of a second, a third or a fourth, it will instantly appear from the sight of the characters, whether the interval be a major or minor second, third or fourth. This is an advantage which the old method can never possess; for it cannot be known from the common notes upon lines and spaces, whether these intervals be major, or minor, only by referring back to the cliffs; but in this method it is visible in every bar

This similarity of the characters, of the names of the notes, and of the order of the tones and semitones, in every part of the music, and in all the different changes of the keys, render the business of the learner very simple and easy; and will greatly diminish the expenses of tuition, and the consumption of time necessarily employed in learning the Art. By this method, children will soon learn to read music as easily as they read other books. And those who practise upon this method, will find the burden of the performer greatly alleviated, and they will be able to sing any part that is within the compass of their voices.

The following are testimonials in favor of the new method of noting and printing Music. The Rev. WILLIAM STAUGHTON, D D. *Rev.* B. ALLISON, D. D. *Rev.* JOHN M'CLASKEY, *Rev.* RICHARD SNEATH, *Rev.* WILLIAM COLBERT, G. K. JACKSON, *Mus. Doct. Professor* HUBBARD, *Captain* JOHN HENRY, *and* JONATHAN H. HUBBARD, *Esquire, are gentlemen of high respectability in Literature, and of a fine taste in the Art of Music. Their opinions of the system will add great weight in support of the plan. They are, therefore, here presented to the public.*

The preceding statement of the numerous advantages which result from Mr. Law's new mode of writing and teaching sacred music, we believe to be correct. The angular appearance of some of the characters Mr. Law has selected, may not at first strike the eye so agreeably as the round ones in common use, but, when the pupil, as by a charm, finds himself suddenly introduced into the knowledge of music,

and in possession of Ideas which have been aequired, before the present happy invention, only by a series of tedious labour, he will feel himself impelled to respect the talents of Mr. Law, and, as a testimony of his gratitude, to assist in proeuring him a deserved retribution in the eireulation of his work.

Teachers of Psalmody in the United States and other parts of the world, are requested to investigate and patronise it. They will find its prineiples easily attained, and in the use of it, their toil diminished and their sueeess inereased.

We eordially wish the work an universal eireulation.

W. STAUGHTON.
B. ALLISON.

The Committee appointed by the Conference to take into eonsideration Mr. Law's new method of noting and teaching vocal music, *Report*,

First. It is their opinion that the said method is an improvement; and that learners will obtain the knowledge of vocal musie and the art of singing, sooner and easier therefrom than from the old method.

Seeondly. The Committee do hereby recommend the said method, and the books containing the same, to the use of those who may be disposed to learn Saered Musie.

JOHN M'CLASKEY.
RICHARD SNEATH. } *Committee.*
Philadelphia, April 10th, 1807. WILLIAM COLBERT.

SIR, NEW-YORK, December 5, 1805.

The Italian Solmization formed by Guido into Hexachords and Tetrachords, with the art of reducing all Musie to the Natural Major and Minor Keys by the use of Transposition Cliffs, is very difficult to students in general, also the French Solmization (though a great improvement on the Italian) is possessed of the same labour of Transposition. The time and study it will take learners to be well aequainted with the seven Cliffs, viz. the Soprano, Mezzo-Soprano, Contra-Tenor, Tenor, Tenor Bass, Bass and Treble, is *very materially* lessened by your new and ingenious plan of Notation, being an important diseovery for the expediting of Praetical Psalmody.——With wishing your plan the sueeess it merits,

I am Sir, with much respeet,
Your humble Servant,

REV. ANDREW LAW. G. K. JACKSON.

DARTMOUTH COLLEGE, 2d November, 180

To all whom it may concern,

This may eertify, that I have earefully perused Mr. ANDREW LAW's method of noting and printing Musie, and feel eonfident that it is much prefe to the common praetice of printing on lines and spaces, for Church Music. I wise feel eonfident that his method very mueh diminishes the task of learnin read Music by note. The method in which he has arranged the different par tunes, though eonsidered by some as an innovation, is perfectly agreeable to praetice of Handel, Arne, Boyce, Purcel, Arnold, Madan, and all the great E pean masters.

JOHN HUBBARD,
Mathematical and Natural Philosophy Profess

WINDSOR, November 8th, 18

SIR,

I tender you my best thanks, for the copy of your "*Art of Singing*;" an mueh flattered with the assurance that my opinion of your system, would be ple to you. I can only say, that, I shall rejoice in every opportunity of giving my mony to your merit, as *the Inventor of the best and most summary mode of obta a knowledge of vocal Music.*

I am aware that envy, prejudice, a barbarous taste, and the obstinaey of the gar, will plaee obstructions in the way of your laudable endeavours, to intro Musie as a sciènce, and the compositions of the great masters, into our elu and religious assemblies:—but it will be some eonsolation to refleet, that, you the fate of all those who first attempt to improve the human speeies, in whate either useful or ornamental. The thunders of the Vatican did not deter Ga from teaching that the earth was spherieal; nor the murmurs of the Sorbonn terrupt the useful labours of La Fontaine; nor will you, I trust, be diseourag difficulties, which will eertainly yield to time, and the prevalence of corre formation.

I am, Sir, with much respect and esteem,
Your most humble Servant,

Reverend Mr. LAW. JOHN HENI

WINDSOR, VERMONT, November 12th, 1805.

R SIR,

Having attentively examined your new method of printing and teaching vocal
c, it has my entire approbation; and every departure from the old mode I deem
ful improvement.

e tunes contained in your three several parts form a collection of sacred har-
, decidedly preferable to any heretofore published in America, and appear to
ell calculated to correct the public taste, and, what is of more importance, to
ne cause of virtue and religion.

I am, Dear Sir,
Your very obliged Servant,
JONATHAN H. HUBBARD.

ANDREW LAW.

The Subscribers having learned the Art of Music, by the Rev. Andrew Law's new system, can state from experience, that they have found a previous study of it, of the utmost importance in gaining a knowledge of vocal music, written or printed with the old notes on lines and spaces. Considering the simplicity of this system, when compared with the old method, and reflecting on the difficulties attending the study of that method, which, from a previous knowledge of this system, are rendered mere trifles; we do not hesitate to declare, that such a course is to be preferred by all who wish to gain a knowledge of the art of music in a short time.

MICHAEL SNIDER.
CHARLES A. ERDMANN.
GEO. SNIDER.

Philadelphia, June 13th, 1811.

ADVERTISEMENT.

ne first and second Parts of the Art of Singing are comprised in the Harmonic Companion, which is a volume of 120 pages. It contains
ules of Psalmody, one hundred and forty five Psalm and Hymn tunes; which are adapted to all the different metres now in use: and eight
ieces.

ne music is selected from the most eminent masters, and is published upon the most correct principles of the art, and according to the
nal design of the authors.

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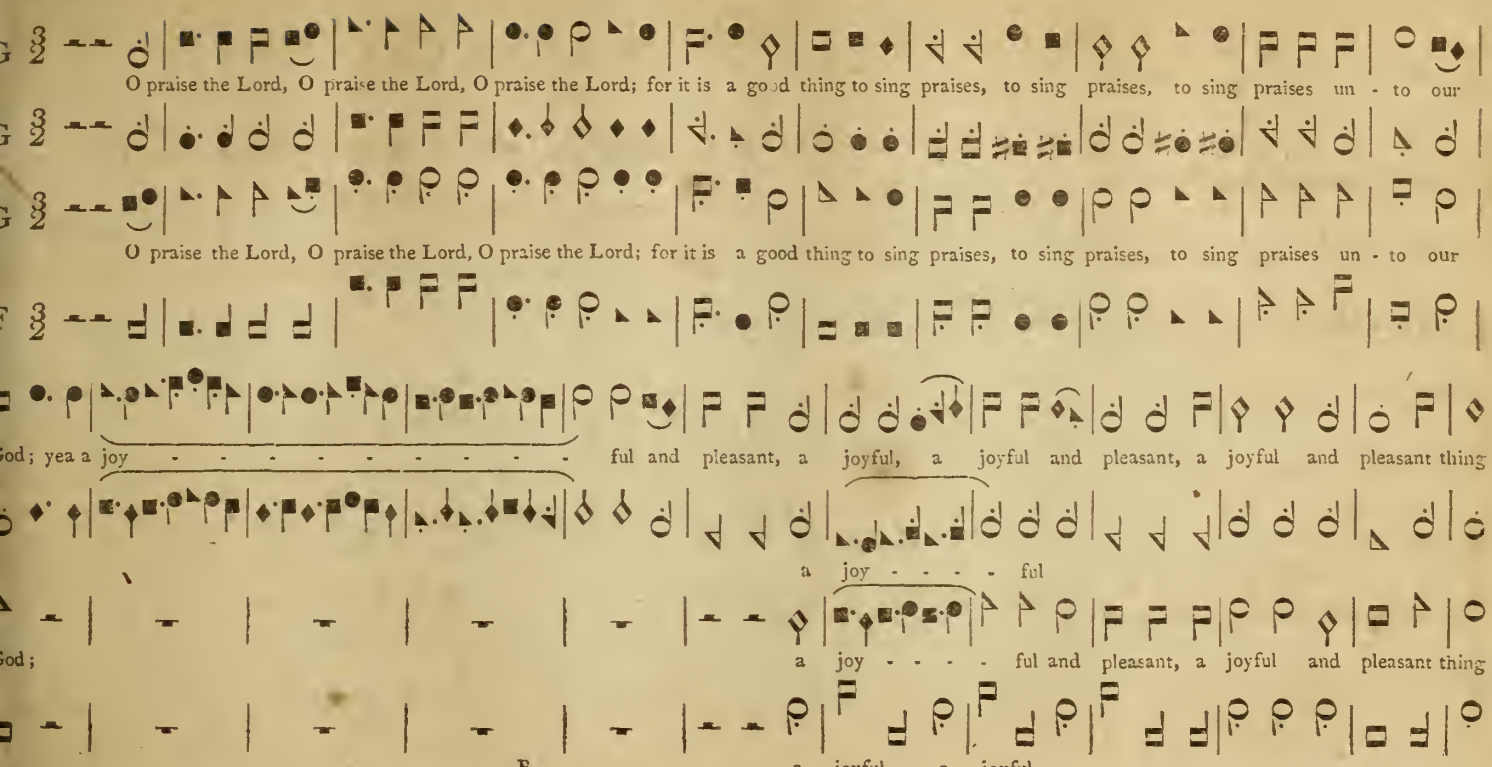
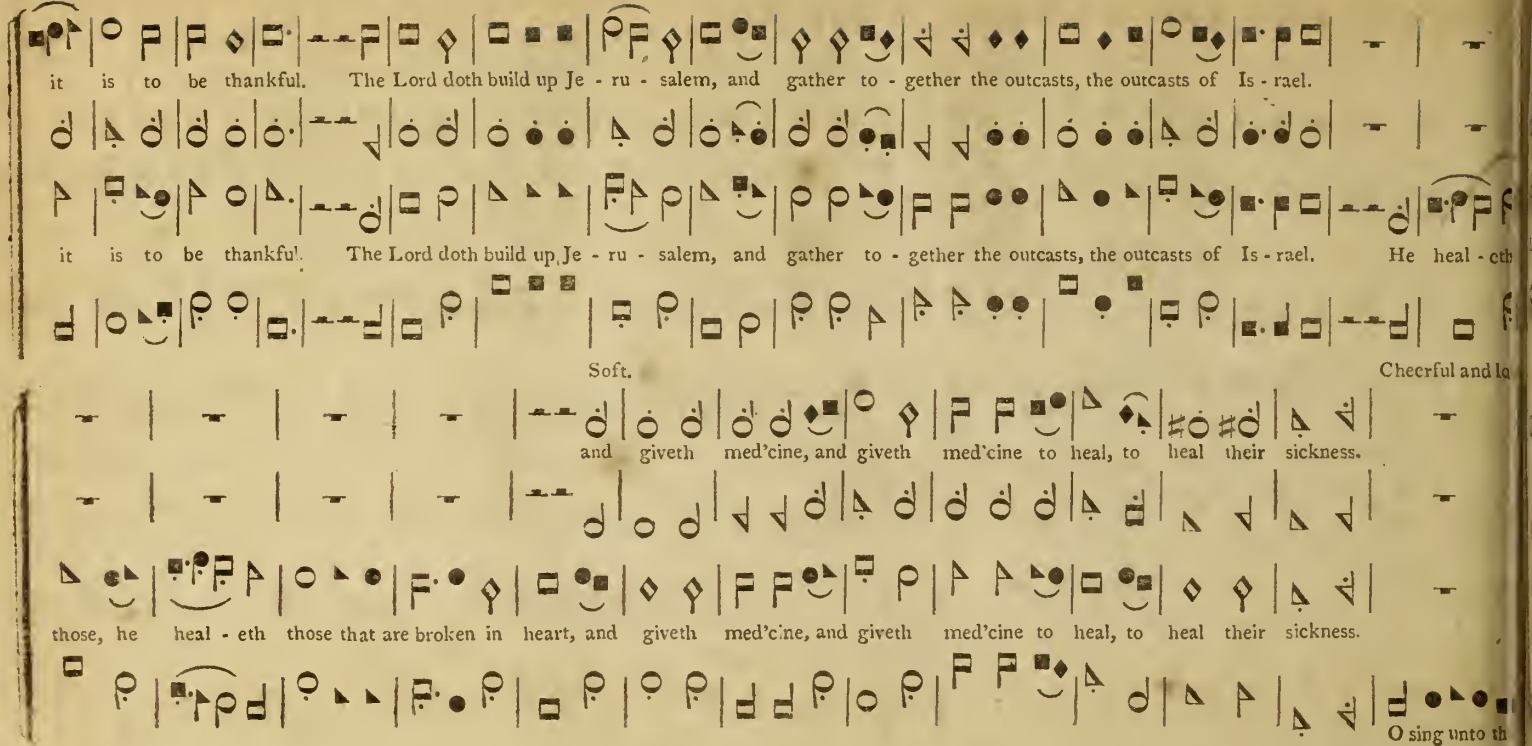
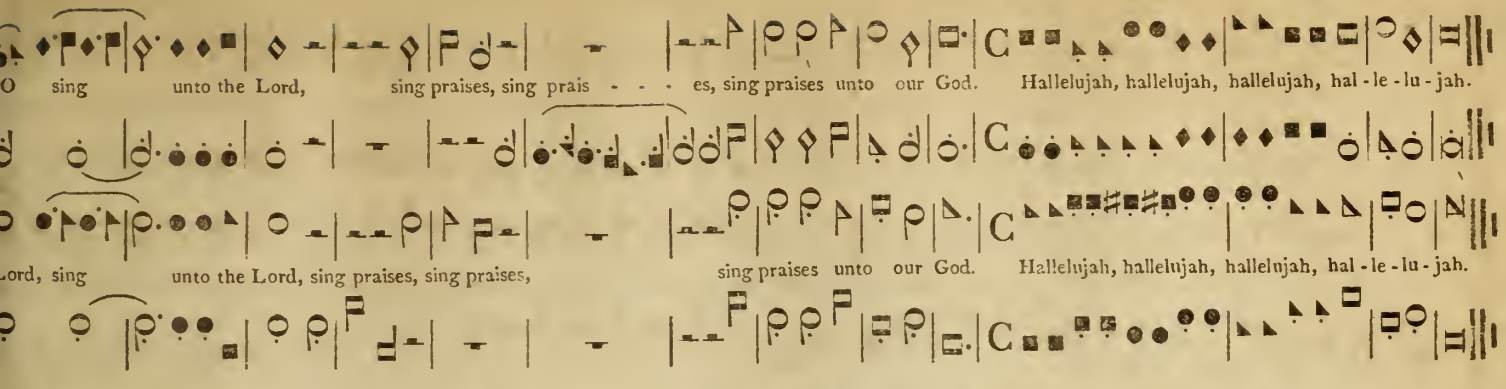

O praise the Lord, O praise the Lord, O praise the Lord; for it is a good thing to sing praises, to sing praises, to sing praises un - to our
O praise the Lord, O praise the Lord, O praise the Lord; for it is a good thing to sing praises, to sing praises, to sing praises un - to our
God; yea a joy - - - - - - - - - - - ful and pleasant, a joyful, a joyful and pleasant, a joyful and pleasant thing
a joy - - - - ful
God; a joy - - - - ful and pleasant, a joyful and pleasant thing
B a joyful, a joyful

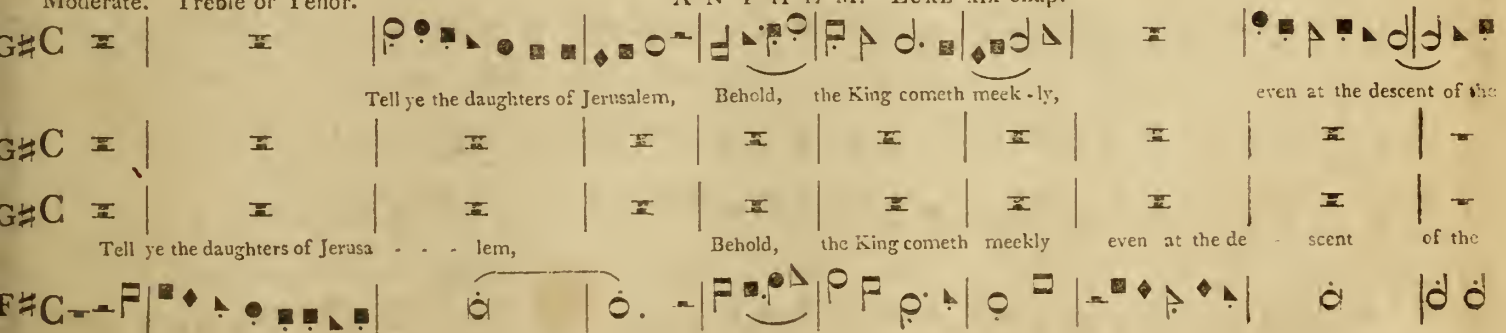
Moderate.


it is to be thankful. The Lord doth build up Je - ru - salem, and gather to - gether the outcasts, the outcasts of Is - rael.
it is to be thankful. The Lord doth build up Je - ru - salem, and gather to - gether the outcasts, the outcasts of Is - rael. He heal - eth
Soft.
Cheerful and lo
and giveth med'cine, and giveth med'cine to heal, to heal their sickness.
those, he heal - eth those that are broken in heart, and giveth med'cine, and giveth med'cine to heal, to heal their sickness.
O sing unto th


O sing unto the Lord, sing praises, sing prais - - - es, sing praises unto our God. Hallelujah, hallelujah, hallelujah, hal - le - lu - jah.
Lord, sing unto the Lord, sing praises, sing praises, sing praises unto our God. Hallelujah, hallelujah, hallelujah, hal - le - lu - jah.

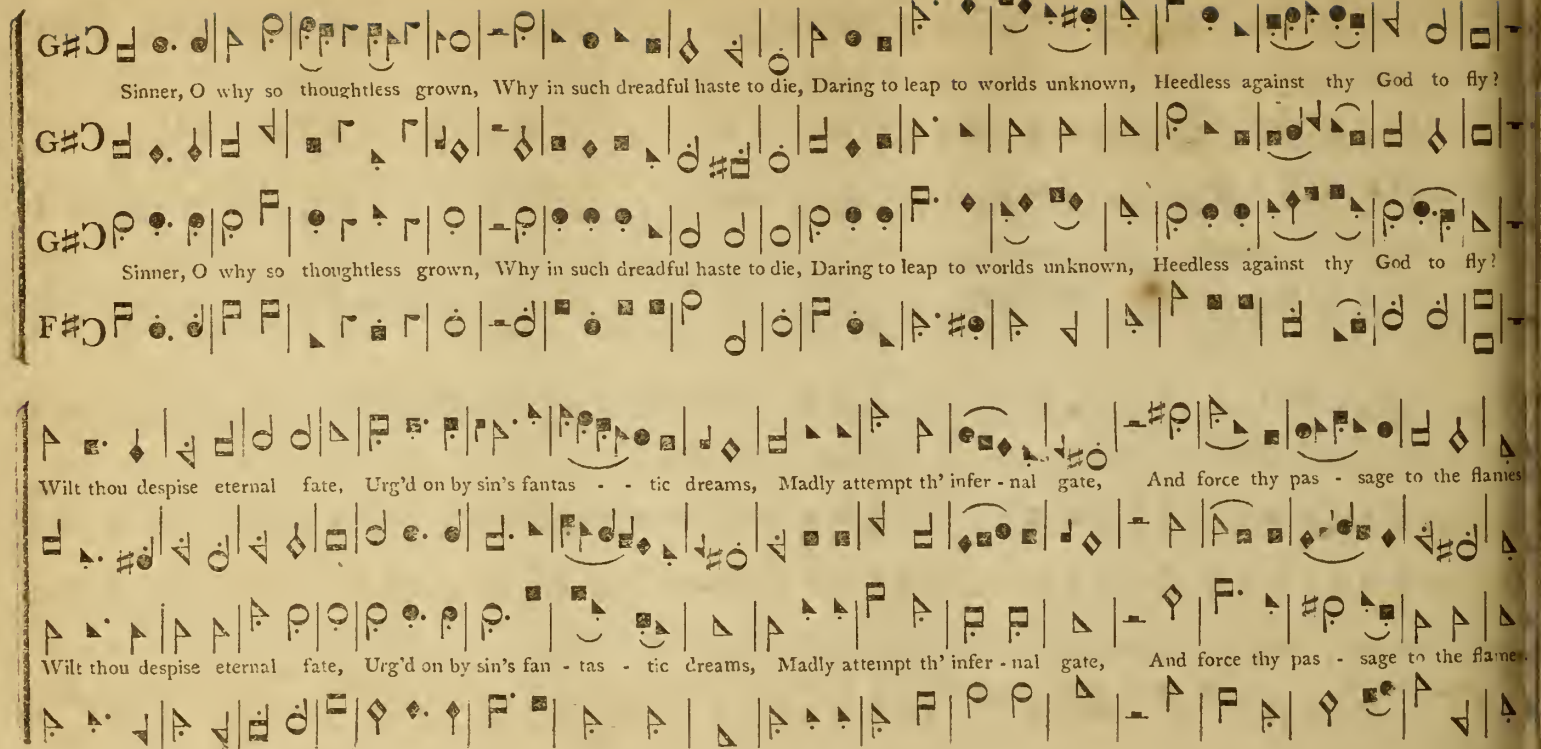
Moderate. Treble or Tenor.

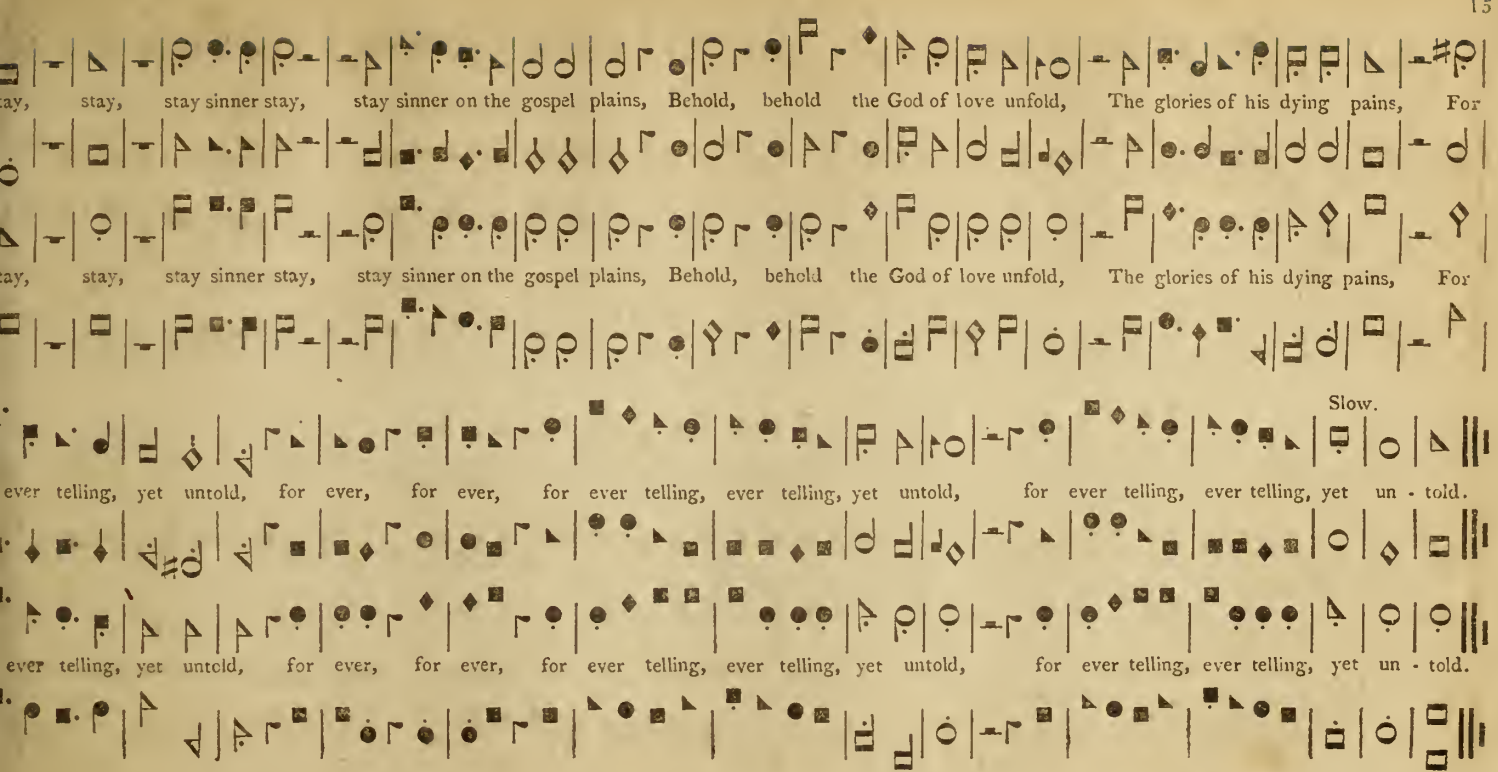
ANTHEM. Luke xix chap.


Tell ye the daughters of Jerusalem, Behold, the King cometh meek - ly, even at the descent of the
Tell ye the daughters of Jerusa - - - lem, Behold, the King cometh meekly even at the de - scent of the

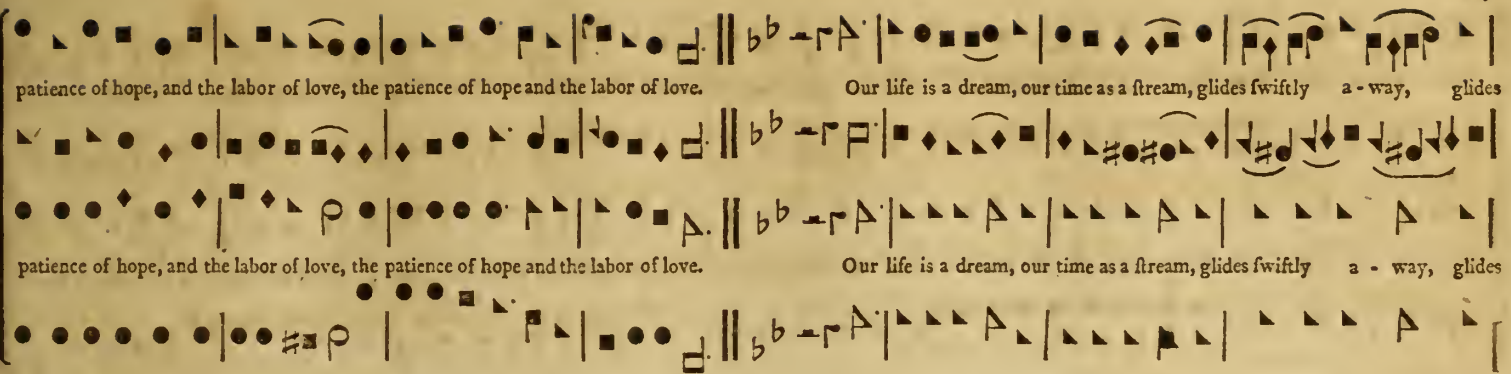
mount of Olives, even at the descent of the mount of Olives; then the whole multitude began to rejoice and praise God with loud voices,
mount of Olives, even at the descent of the mount of Olives; then the whole multitude began to rejoice and praise God with loud voices,
for all the migh - - ty works, for all the mighty, mighty, migh - ty works they had seen, saying, Blessed is he that com
for all the migh - - - ty works, for all the mighty, mighty, mighty works they had seen, saying, Blessed is he that com

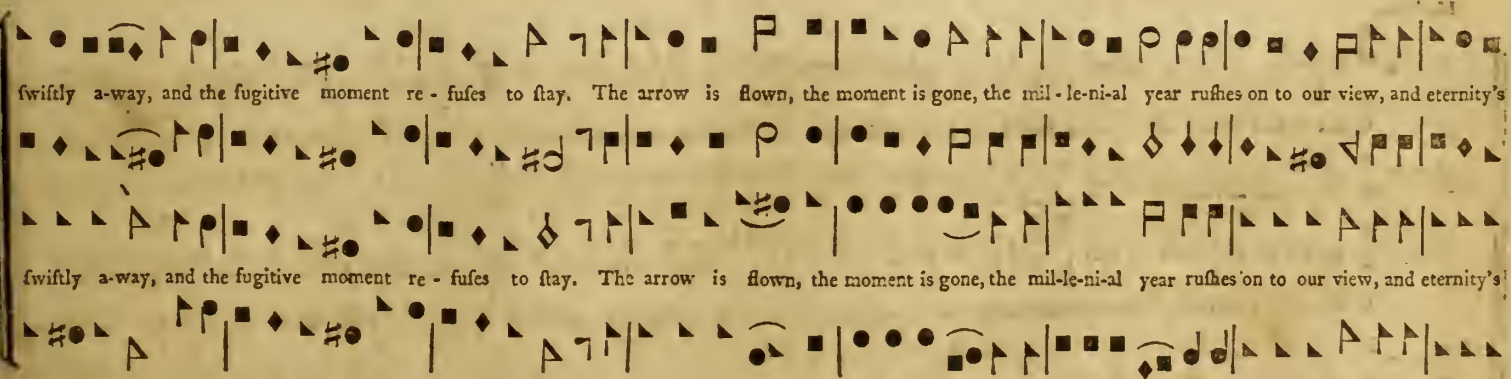
n the name of the Lord. Hosanna, hosanna, Thou King of glory, thou King of glory, peace, peace in heaven, glo - ry, glo - - ry, glory in the
n the name of the Lord. Hosanna, hosanna, Thou King of glory, thou King of glory, peace, peace in heaven, glo - ry, glo - ry, glory in the
Slow.
ghest. Hallelujah, hallelujah, hallelujah, Amen. Hallelujah, hallelujah, A - - - - - - - - men, A - men.
ghest. Hallelujah, hallelujah, hallelujah, Amen. Hallelujah, hallelujah, A - - - - - - - - men, A - men.


Sinner, O why so thoughtless grown, Why in such dreadful haste to die, Daring to leap to worlds unknown, Heedless against thy God to fly?
Sinner, O why so thoughtless grown, Why in such dreadful haste to die, Daring to leap to worlds unknown, Heedless against thy God to fly?
Wilt thou despise eternal fate, Urg'd on by sin's fantas - - tic dreams, Madly attempt th' infer - nal gate, And force thy pas - sage to the flames
Wilt thou despise eternal fate, Urg'd on by sin's fan - tas - tic dreams, Madly attempt th' infer - nal gate, And force thy pas - sage to the flames


ay, stay, stay sinner stay, stay sinner on the gospel plains, Behold, behold the God of love unfold, The glories of his dying pains, For
ay, stay, stay sinner stay, stay sinner on the gospel plains, Behold, behold the God of love unfold, The glories of his dying pains, For
Slow.
ever telling, yet untold, for ever, for ever, for ever telling, ever telling, yet untold, for ever telling, ever telling, yet un - told.
ever telling, yet untold, for ever, for ever, for ever telling, ever telling, yet untold, for ever telling, ever telling, yet un - told.

Come let us anew our journey pursue, roll round with the year, roll round with the year, And never stand still till our master appear, And never stand stil
Come let us anew our journey pursue, roll round with the year, roll round with the year, And never stand still till our master appear, And never stand stil
Unisons.
till our master appear. His adorable will let us gladly fulfil, and our talents improve, our talents improve, By the patience of hope, and the labor of love, By th
till our master appear. His adorable will let us gladly fulfil, and our talents improve, our talents improve, By the patience of hope, and the labor of love, By th


patience of hope, and the labor of love, the patience of hope and the labor of love. Our life is a dream, our time as a ſtream, glides ſwiftly a - way, glides
patience of hope, and the labor of love, the patience of hope and the labor of love. Our life is a dream, our time as a ſtream, glides ſwiftly a - way, glides


ſwiftly a-way, and the fugitive moment re - fuſes to ſtay. The arrow is flown, the moment is gone, the mil - le-ni-al year ruſhes on to our view, and eternity's
ſwiftly a-way, and the fugitive moment re - fuſes to ſtay. The arrow is flown, the moment is gone, the mil-le-ni-al year ruſhes on to our view, and eternity's

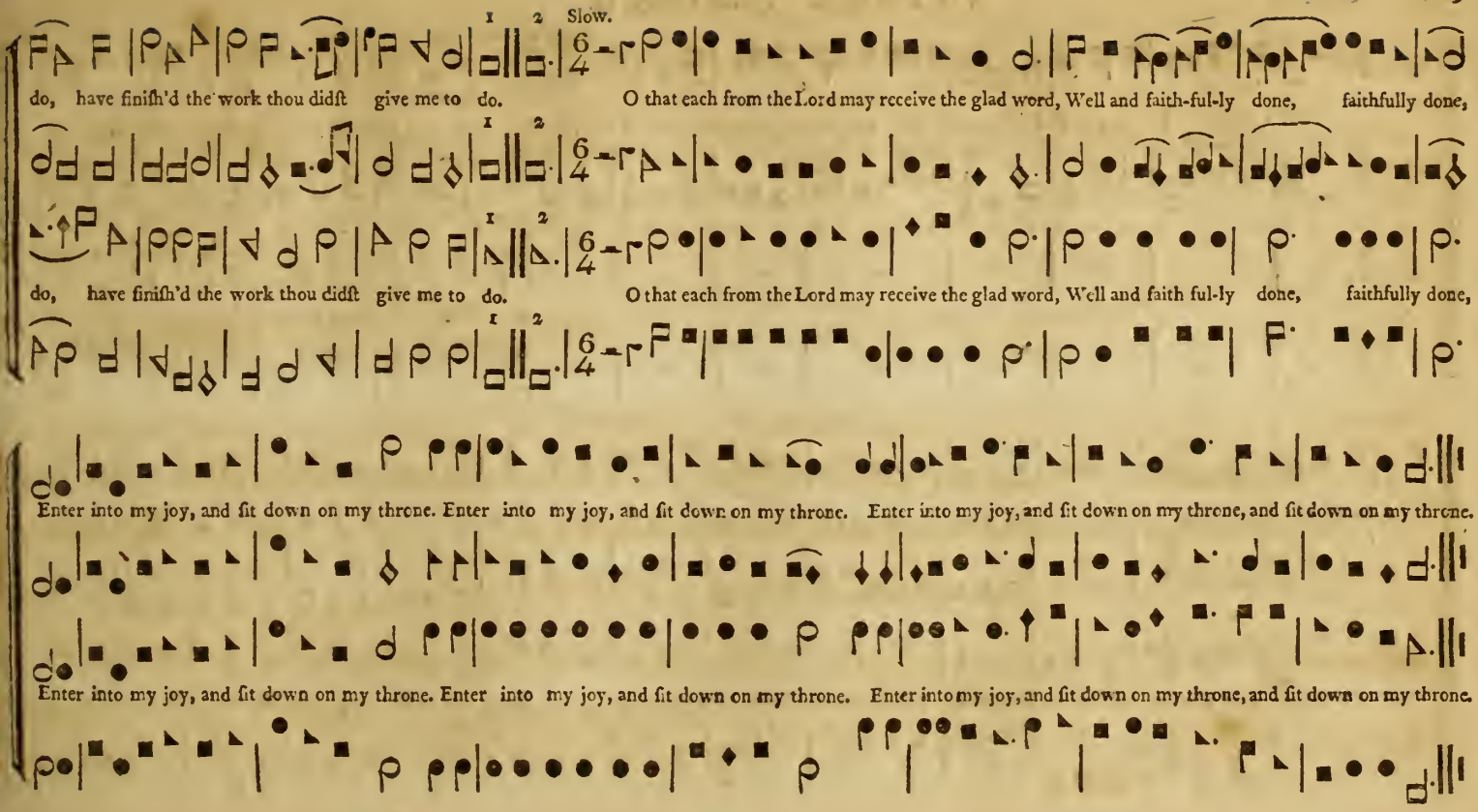
here, e - ter-ni-ty's here, the mil - le-ni-al year ruſhes on to our view, and e - ter-ni-ty's here, e - ter-ni-ty's here, e - ter-ni-ty's here, e - ter-ni-ty's here.

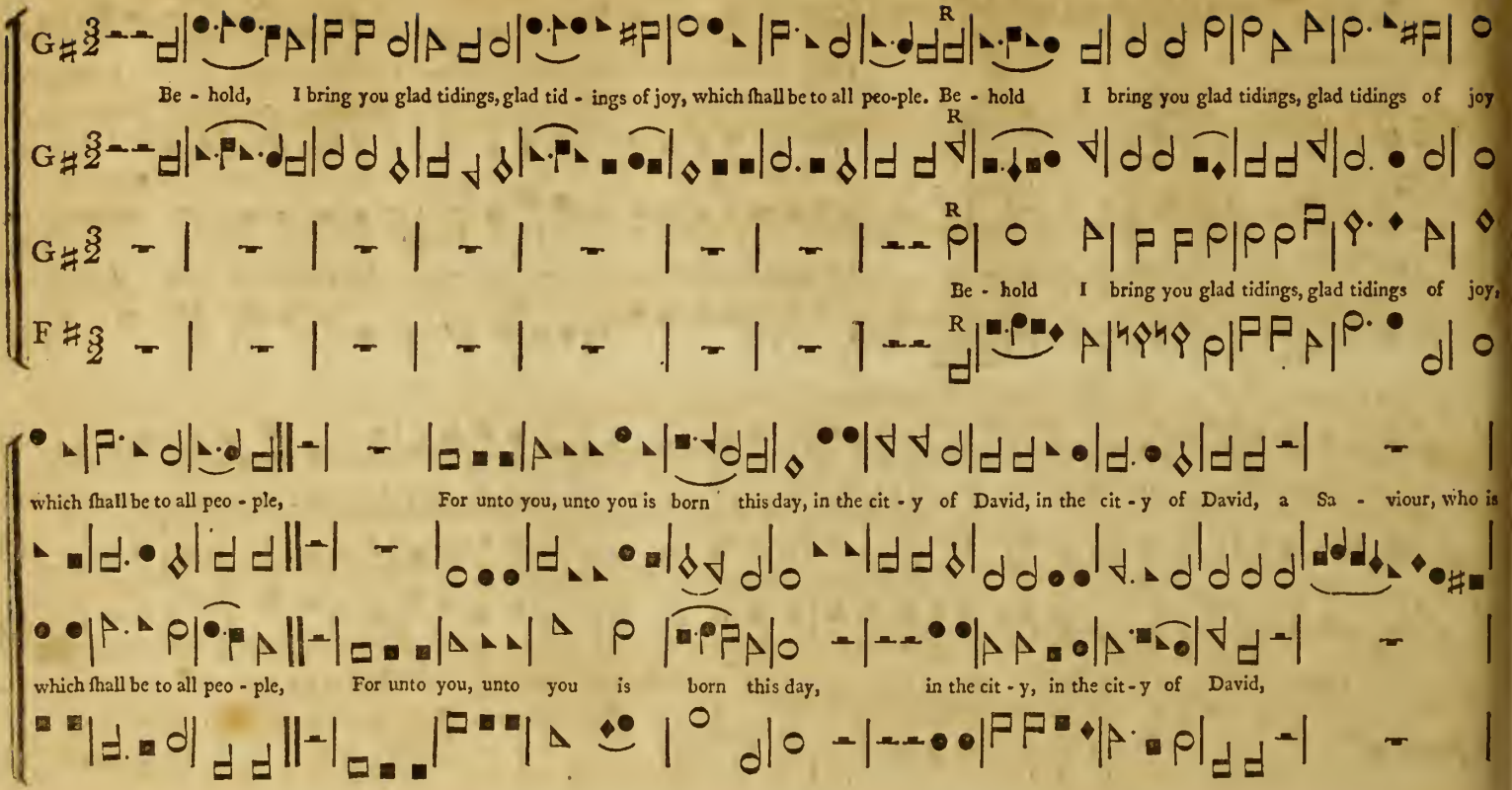
here, e - ter ni-ty's here, the mil - le-ni-al year ruſhes on to our view, and e - ter-ni-ty's here, e - ter-ni-ty's here, e - ter-ni-ty's here, e - ter-ni-ty's here.

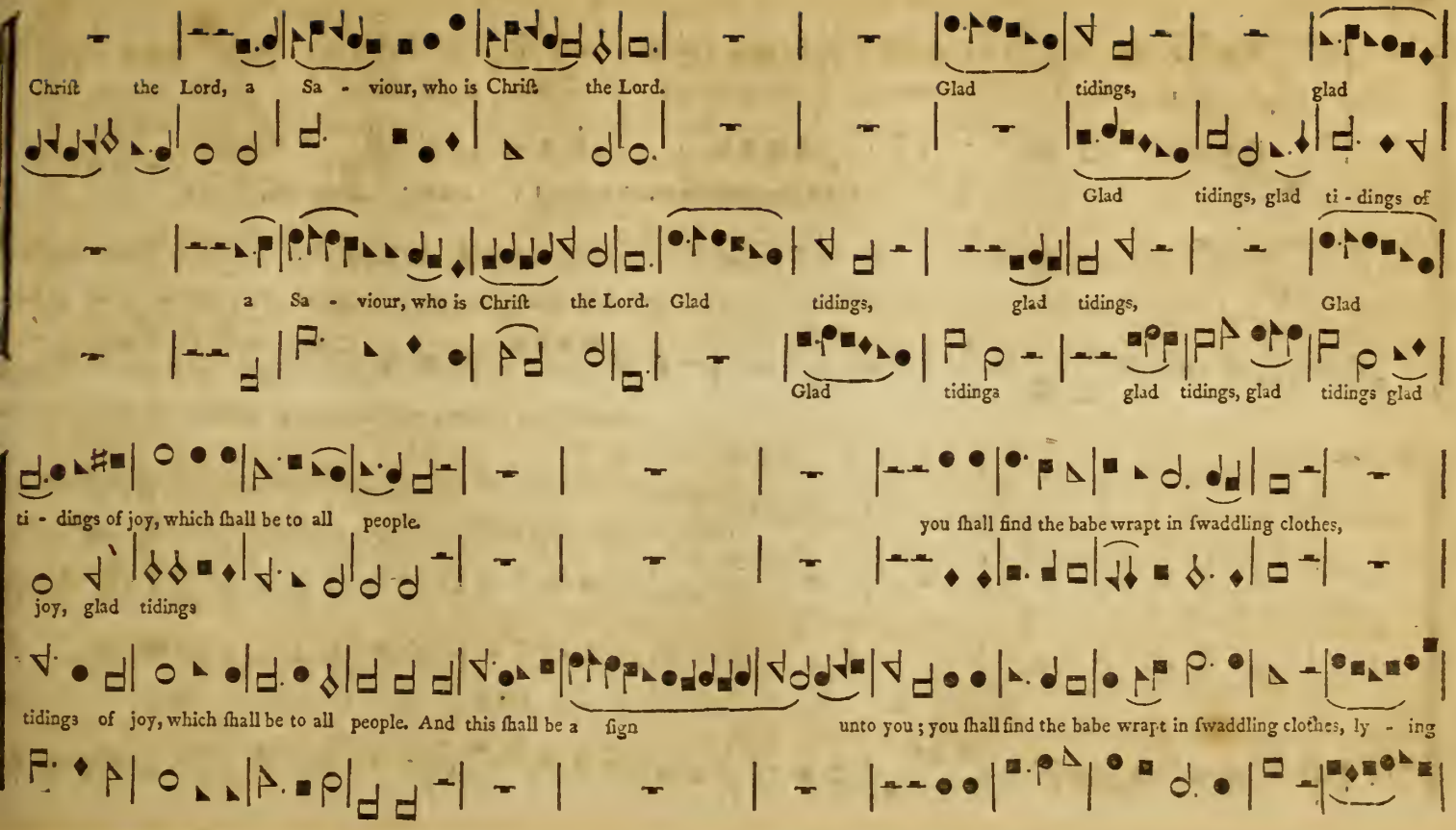
Moderate.

O that each in the day of his coming may ſay, I have fought my way thro', have fought my way thro'. I have finiſh'd the work thou didſt give me to

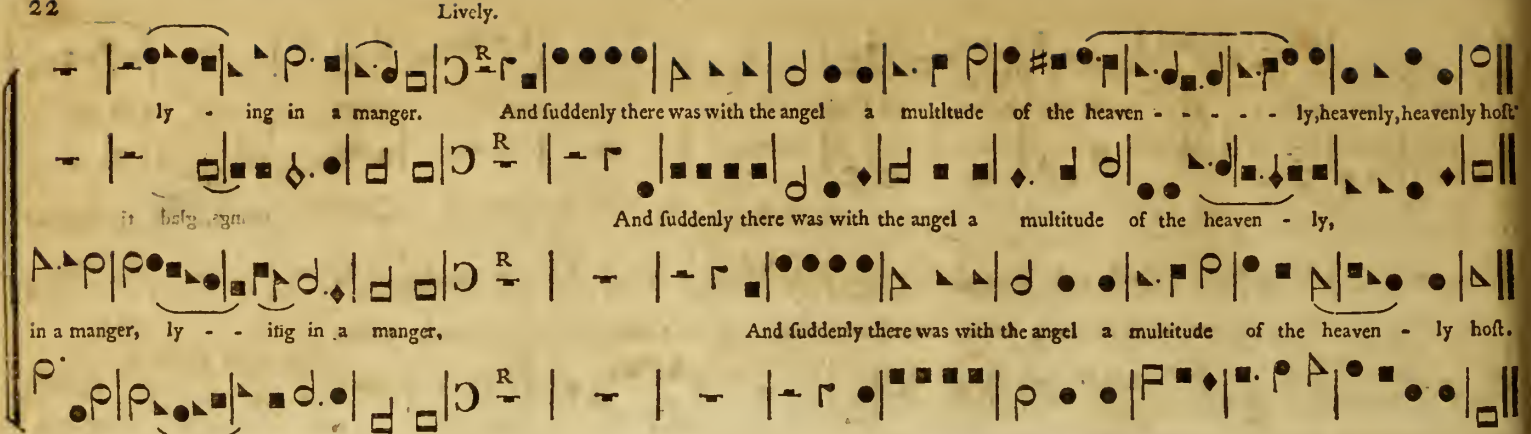
O that each in the day of his coming may ſay, I have fought my way thro', have fought my way thro'. I have finiſh'd the work thou didſt give me to


Slow.
do, have finish'd the work thou didst give me to do. O that each from the Lord may receive the glad word, Well and faith-ful-ly done, faithfully done,
do, have finish'd the work thou didst give me to do. O that each from the Lord may receive the glad word, Well and faith ful-ly done, faithfully done,
Enter into my joy, and sit down on my throne. Enter into my joy, and sit down on my throne. Enter into my joy, and sit down on my throne, and sit down on my throne.
Enter into my joy, and sit down on my throne. Enter into my joy, and sit down on my throne. Enter into my joy, and sit down on my throne, and sit down on my throne.

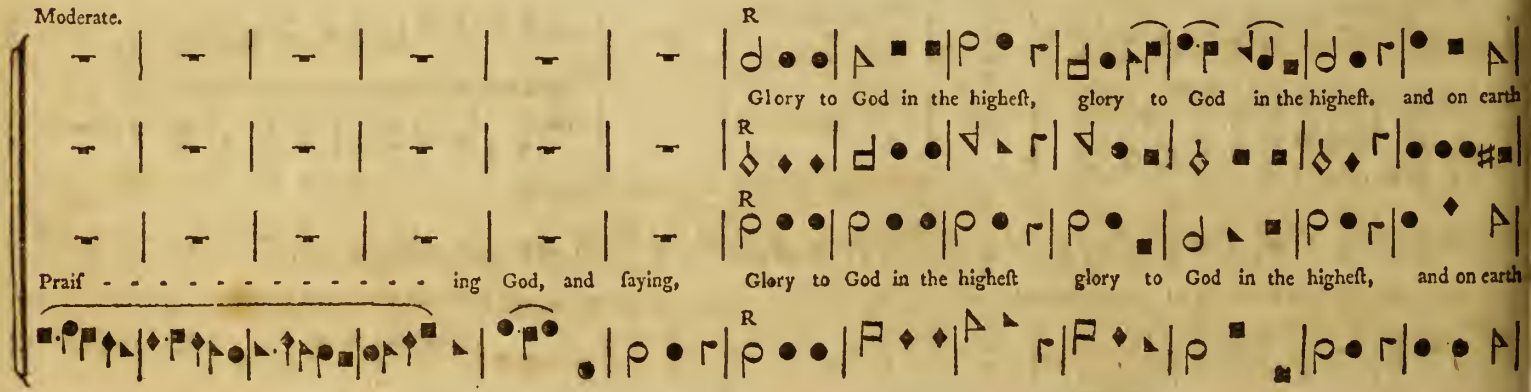

Be - hold, I bring you glad tidings, glad tid - ings of joy, which shall be to all peo-ple. Be - hold I bring you glad tidings, glad tidings of joy
Be - hold I bring you glad tidings, glad tidings of joy,
which shall be to all peo - ple, For unto you, unto you is born this day, in the cit - y of David, in the cit - y of David, a Sa - viour, who is
which shall be to all peo - ple, For unto you, unto you is born this day, in the cit - y, in the cit - y of David,

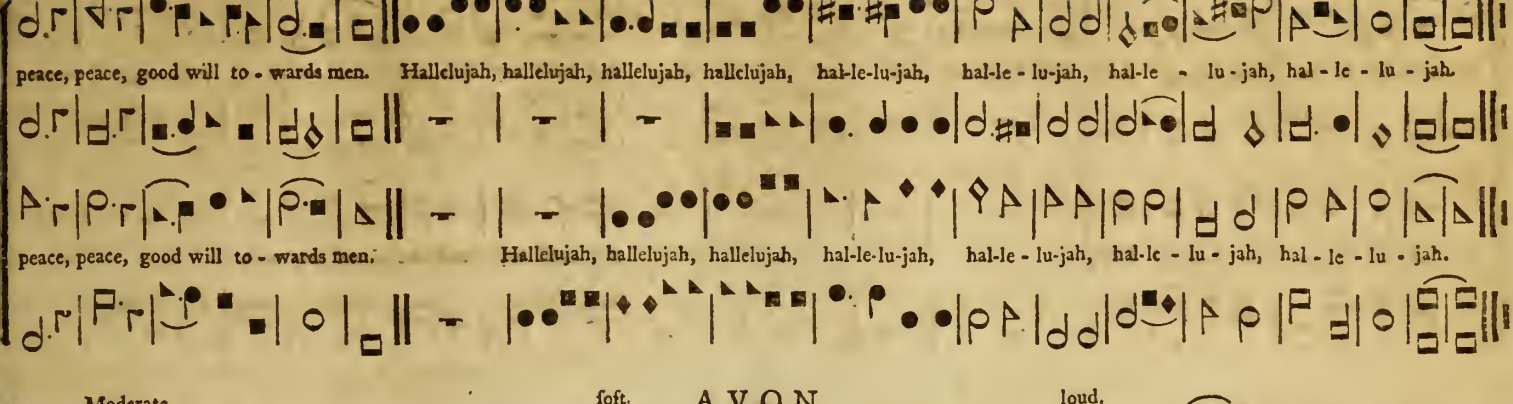

Chriſt the Lord, a Sa - viour, who is Chriſt the Lord.
Glad tidings, glad
Glad tidings, glad ti - dings of
a Sa - viour, who is Chriſt the Lord. Glad tidings, glad tidings, Glad
Glad tidings glad tidings, glad tidings glad
ti - dings of joy, which ſhall be to all people.
you ſhall find the babe wrapt in ſwaddling clothes,
joy, glad tidings
tidings of joy, which ſhall be to all people. And this ſhall be a ſign
unto you; you ſhall find the babe wrapt in ſwaddling clothes, ly - ing

Lively.

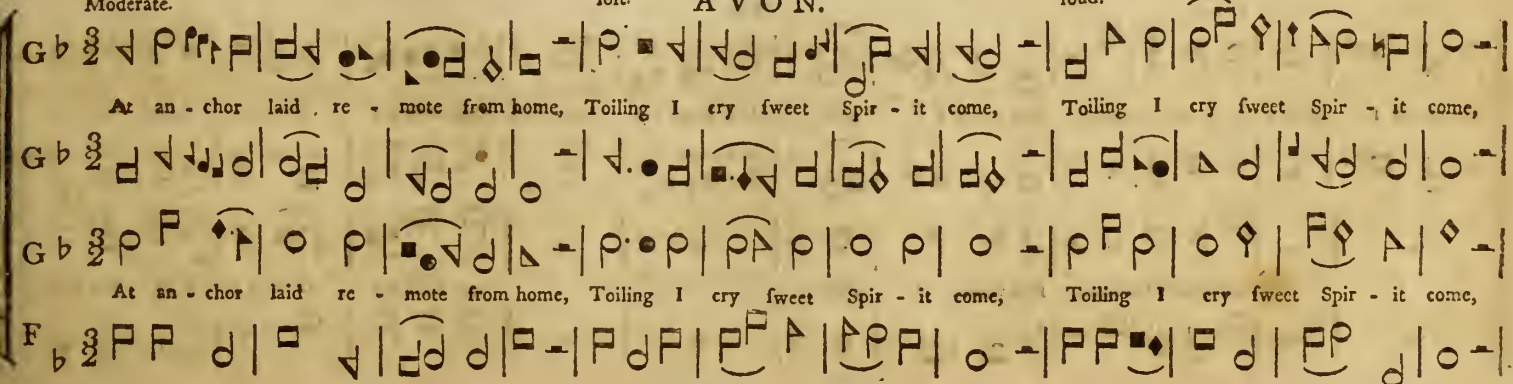

ly - ing in a manger. And ſuddenly there was with the angel a multitude of the heaven - - - - - ly, heavenly, heavenly hoſt
And ſuddenly there was with the angel a multitude of the heaven - ly,
in a manger, ly - - ing in a manger, And ſuddenly there was with the angel a multitude of the heaven - ly hoſt.
And ſuddenly there was with the angel a multitude of the heavenly hoſt.

Moderate.


Glory to God in the higheſt, glory to God in the higheſt. and on earth
Praiſ - - - - - - - - - - - - - ing God, and ſaying, Glory to God in the higheſt glory to God in the higheſt, and on earth


peace, peace, good will to - wards men. Hallelujah, hallelujah, hallelujah, hallelujah, hal-le-lu-jah, hal-le - lu-jah, hal-le - lu - jah, hal - le - lu - jah.
peace, peace, good will to - wards men. Hallelujah, hallelujah, hallelujah, hal-le-lu-jah, hal-le - lu-jah, hal-le - lu - jah, hal - le - lu - jah.

AVON.


Moderate.
soft.
loud.
At an - chor laid re - mote from home, Toiling I cry fweet Spir - it come, Toiling I cry fweet Spir - it come,
At an - chor laid re - mote from home, Toiling I cry fweet Spir - it come, Toiling I cry fweet Spir - it come,

Soft. Loud. Very ſoft.

Ce - leſt - ial breeze no lon - ger ſtay; But ſwell my ſails, and ſpeed my way, But ſwell my ſails, and ſpeed my way. Fain would I mount.

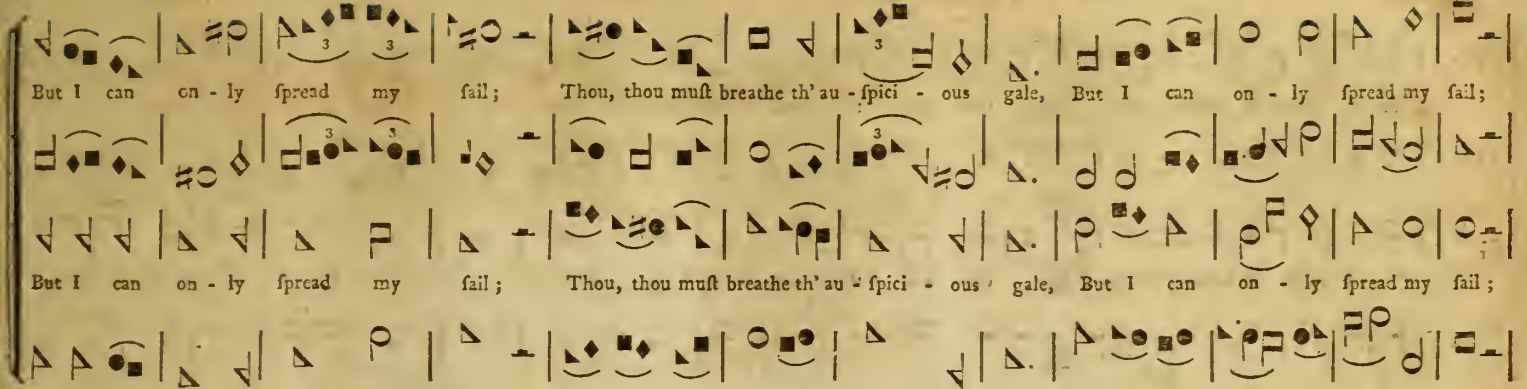
Ce - leſt - ial breeze no lon - ger ſtay; But ſwell my ſails, and ſpeed my way.

Loud. Soft.

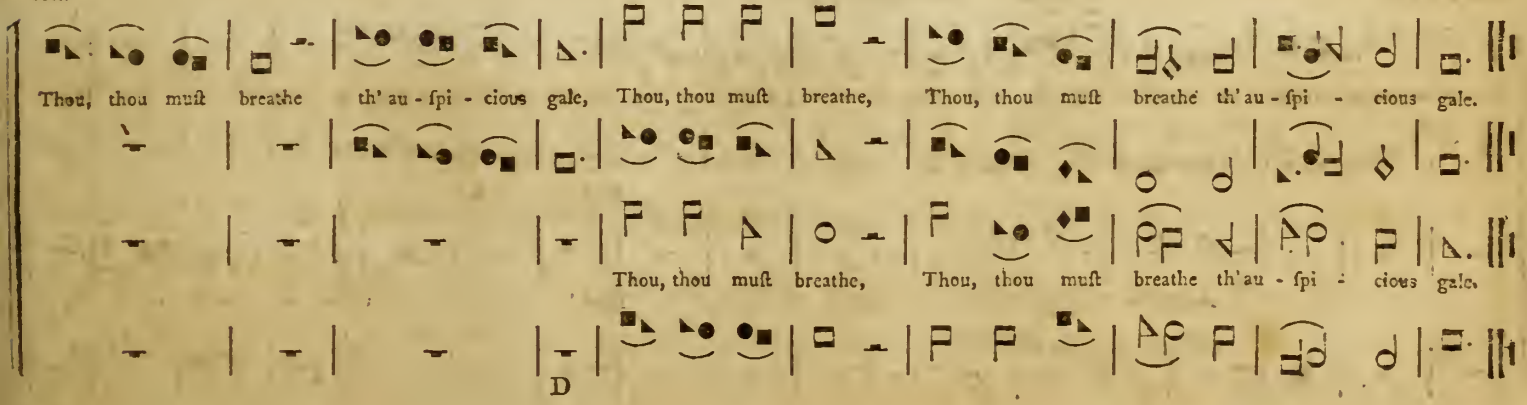
fain would I glow; Fain would I mount, fain would I glow; And looſe my ca - ble, and looſe my ca - ble from be - low.

Fain would I mount, fain would I glow; and looſe my ca - ble from be - low.

Loud.


But I can on - ly ſpread my ſail; Thou, thou muſt breathe th' au - ſpici - ous gale, But I can on - ly ſpread my ſail;
But I can on - ly ſpread my ſail; Thou, thou muſt breathe th' au - ſpici - ous gale, But I can on - ly ſpread my ſail;

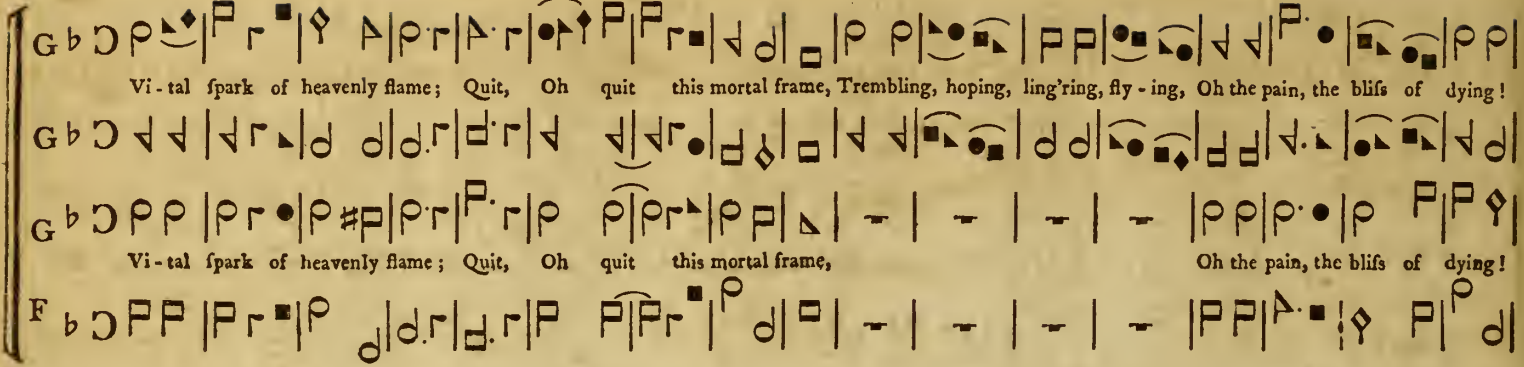
Soft. Loud.


Thou, thou muſt breathe th' au - ſpi - cious gale, Thou, thou muſt breathe, Thou, thou muſt breathe th' au - ſpi - cious gale.
Thou, thou muſt breathe, Thou, thou muſt breathe th' au - ſpi - cious gale.
D

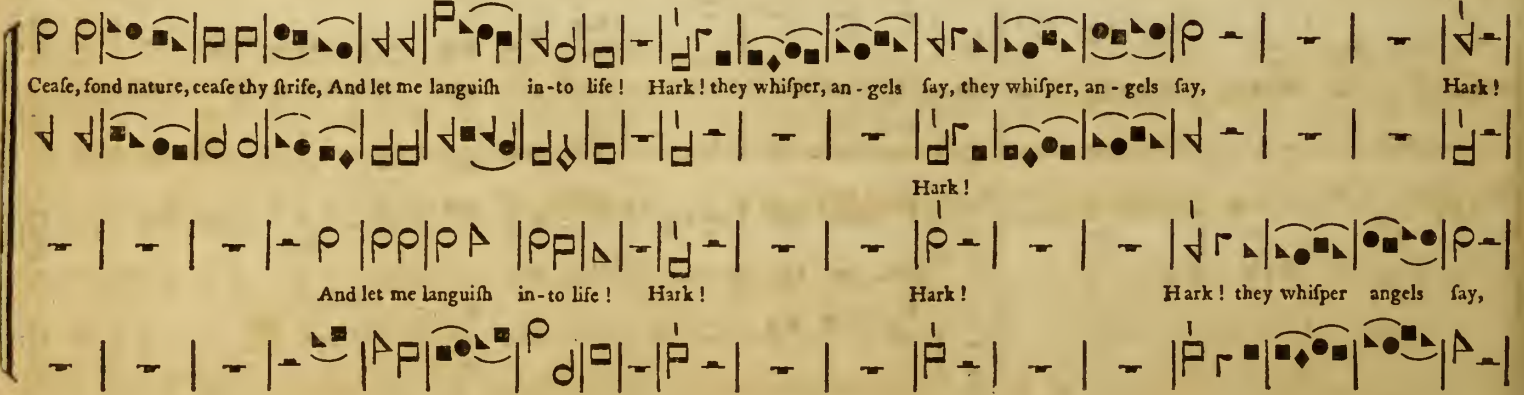
Moderate.

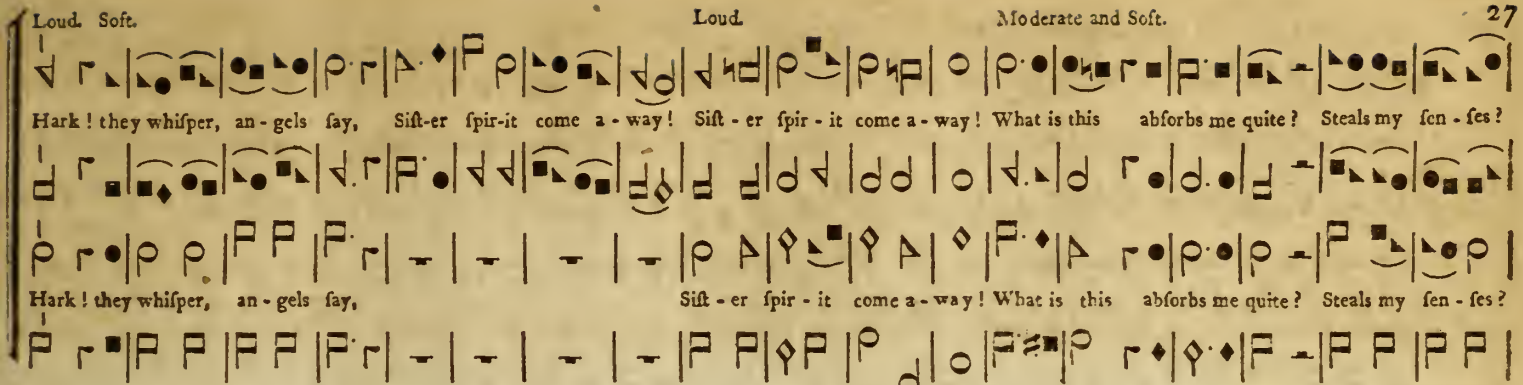
NEW YORK.

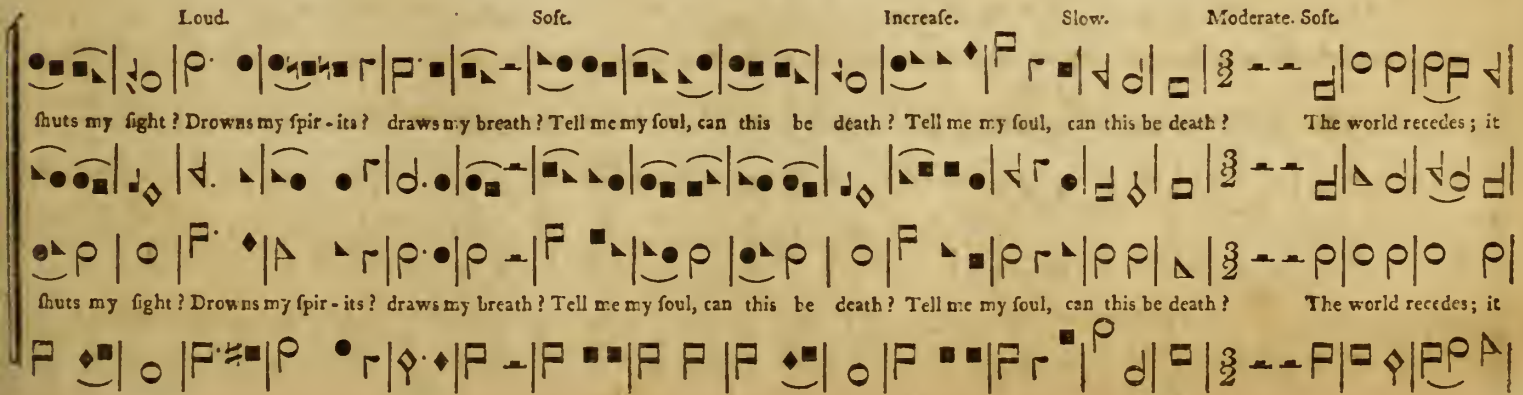
Slow and ſoft. Increaſe.


Vi - tal ſpark of heavenly flame; Quit, Oh quit this mortal frame, Trembling, hoping, ling'ring, fly - ing, Oh the pain, the bliſs of dying!
Vi - tal ſpark of heavenly flame; Quit, Oh quit this mortal frame, Oh the pain, the bliſs of dying!

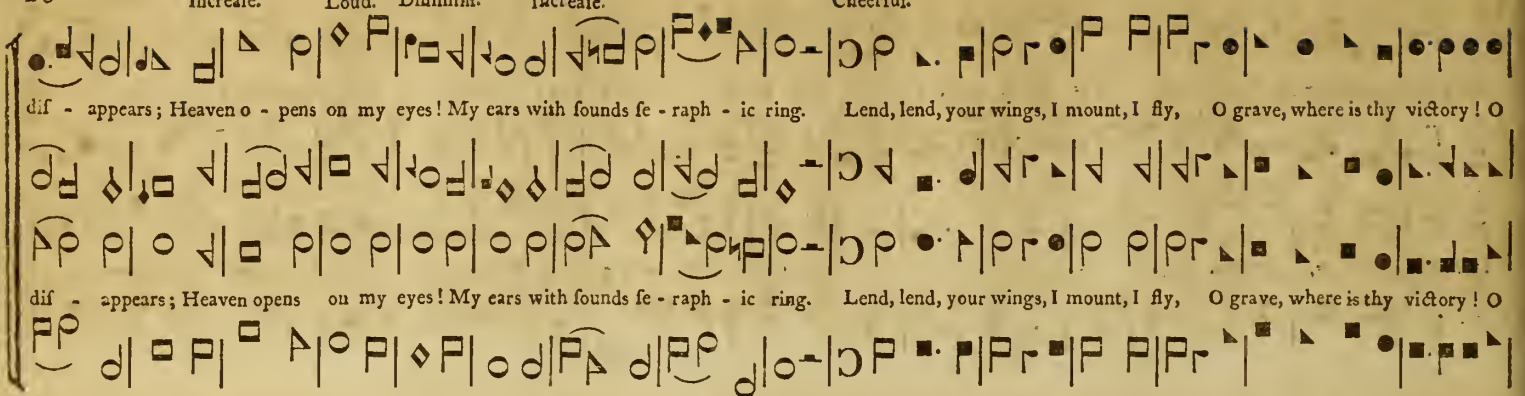
Slow and ſoft. Increaſe. Cheerful. Soft.


Ceaſe, fond nature, ceaſe thy ſtrife, And let me languiſh in-to life! Hark! they whiſper, an - gels ſay, they whiſper, an - gels ſay, Hark!
Hark!
And let me languiſh in-to life! Hark! Hark! Hark! they whiſper angels ſay,

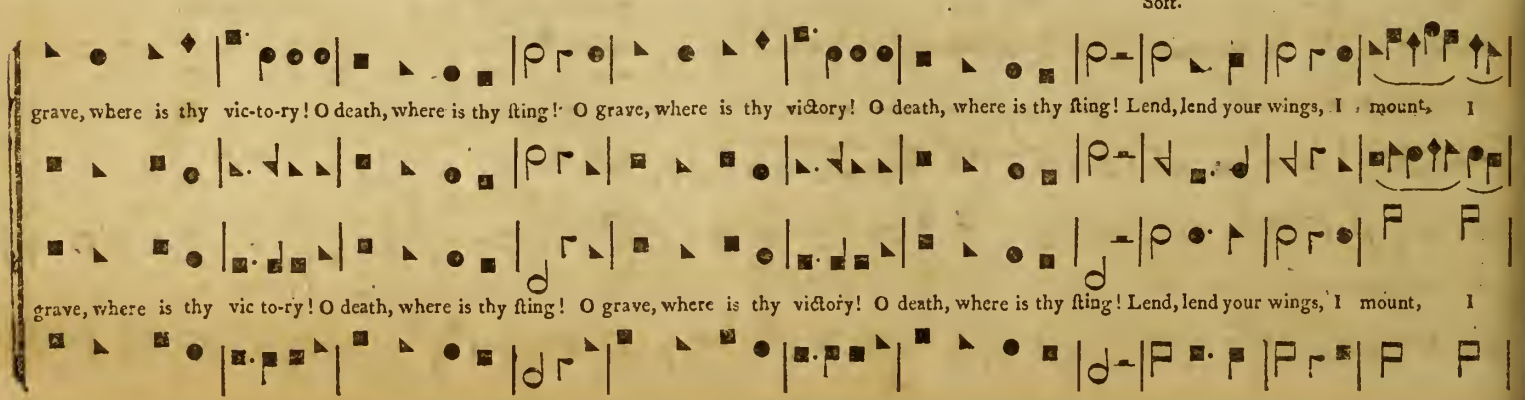

Loud. Soft.
Loud.
Moderate and Soft.
Hark! they whiſper, an-gels ſay, Siſt-er ſpir-it come a-way! Siſt-er ſpir-it come a-way! What is this abſorbs me quite? Steals my ſen-ſes?
Hark! they whiſper, an-gels ſay,
Siſt-er ſpir-it come a-way! What is this abſorbs me quite? Steals my ſen-ſes?

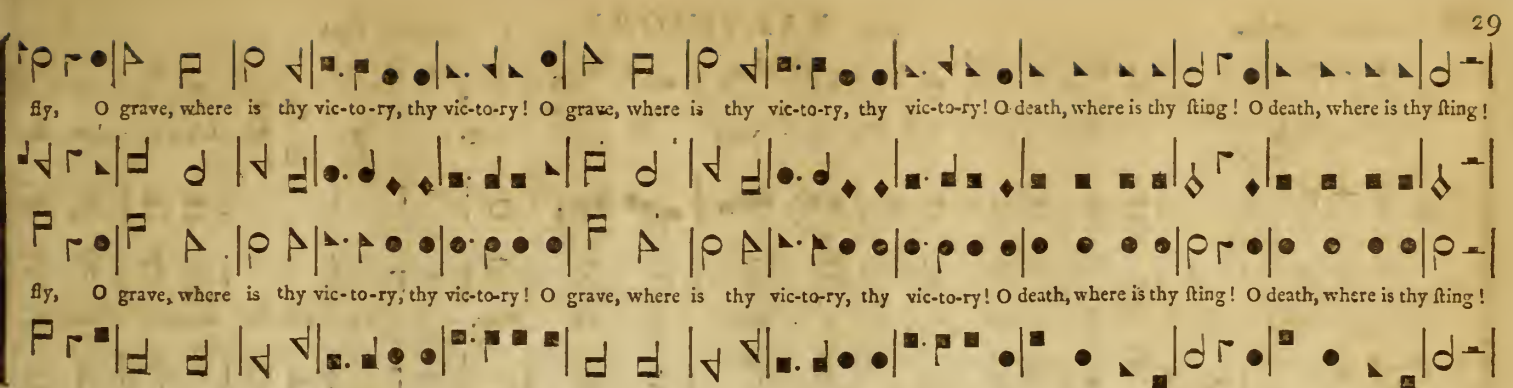

Loud.
Soft.
Increaſe.
Slow.
Moderate. Soft.
ſhuts my ſight? Drowns my ſpir-its? draws my breath? Tell me my ſoul, can this be death? Tell me my ſoul, can this be death? The world recedes; it
ſhuts my ſight? Drowns my ſpir-its? draws my breath? Tell me my ſoul, can this be death? Tell me my ſoul, can this be death? The world recedes; it

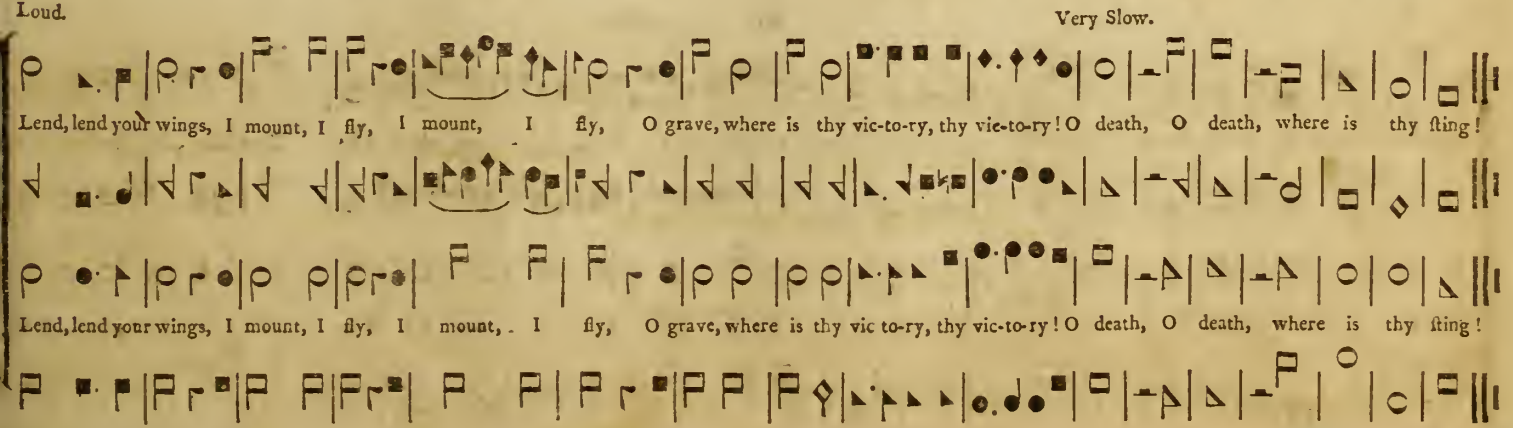
Increaſe. Loud. Diminiſh. Increaſe. Cheerful.


diſ - appears; Heaven o - pens on my eyes! My ears with ſounds ſe - raph - ic ring. Lend, lend, your wings, I mount, I fly, O grave, where is thy victory! O
diſ - appears; Heaven opens on my eyes! My ears with ſounds ſe - raph - ic ring. Lend, lend, your wings, I mount, I fly, O grave, where is thy victory! O

Soft.


grave, where is thy vic-to-ry! O death, where is thy ſting! O grave, where is thy victory! O death, where is thy ſting! Lend, lend your wings, I mount, I
grave, where is thy vic to-ry! O death, where is thy ſting! O grave, where is thy victory! O death, where is thy ſting! Lend, lend your wings, I mount, I


fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O grave, where is thy vic-to-ry, thy vic-to-ry! O death, where is thy ſting! O death, where is thy ſting!
fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O grave, where is thy vic-to-ry, thy vic-to-ry! O death, where is thy ſting! O death, where is thy ſting!

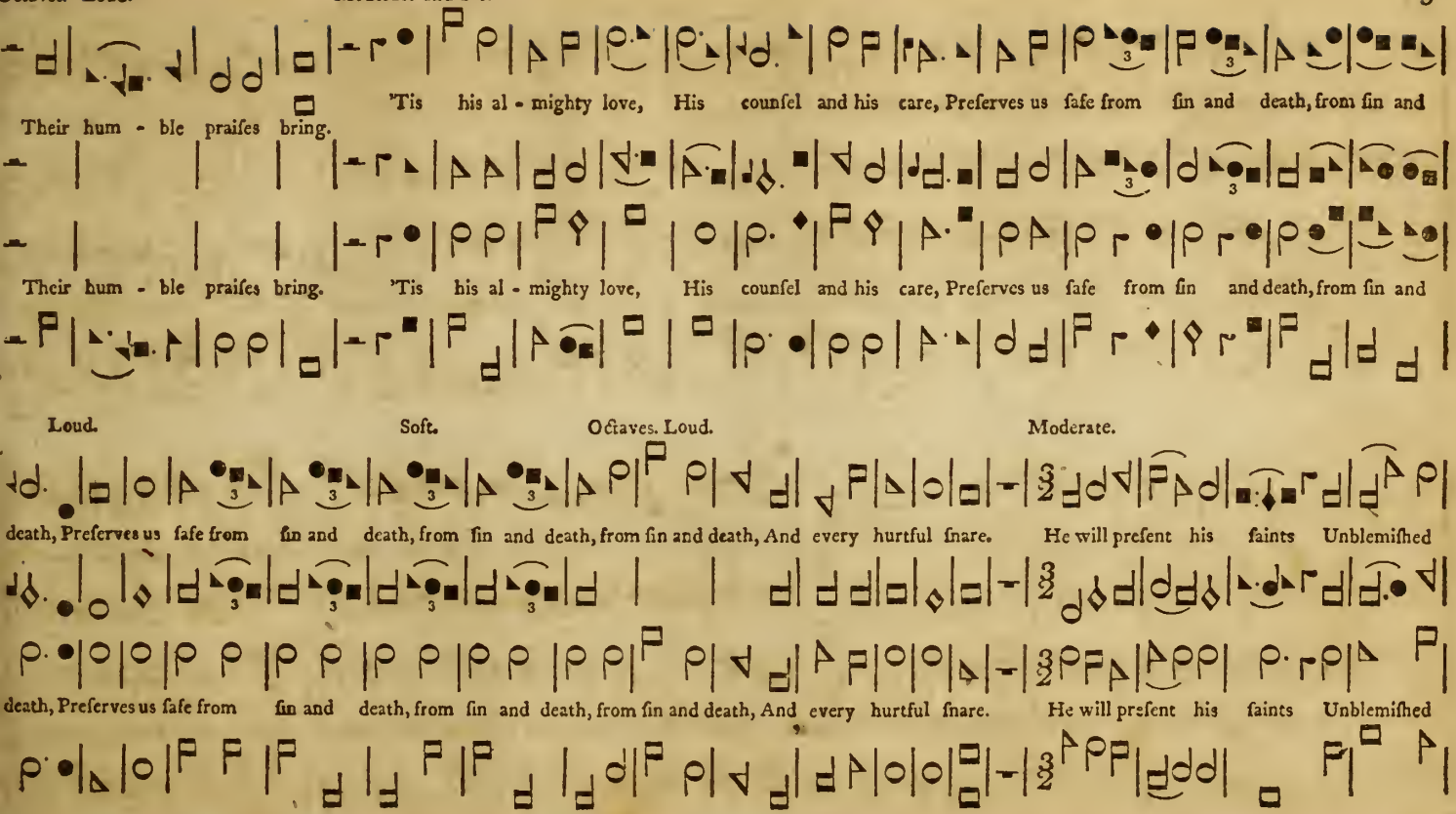

Loud.
Very Slow.
Lend, lend your wings, I mount, I fly, I mount, I fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O death, O death, where is thy ſting!
Lend, lend your wings, I mount, I fly, I mount, I fly, O grave, where is thy vic to-ry, thy vic-to-ry! O death, O death, where is thy ſting!

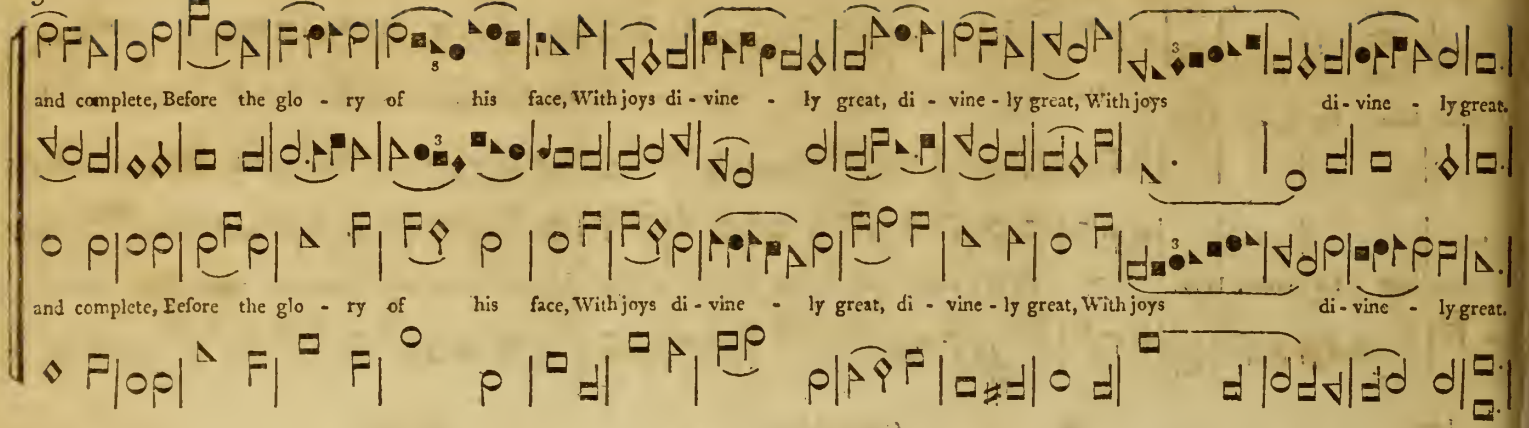
Cheerful. Octaves. Soft. **BALTIMORE.** Octaves. Loud.

To God, to God the on - ly wiſe, Our Sa - viour and our King, Let all the ſaints be - low the
To God, to God the on - ly wiſe, Our Sa - viour and our King, Let all the ſaints be - low the

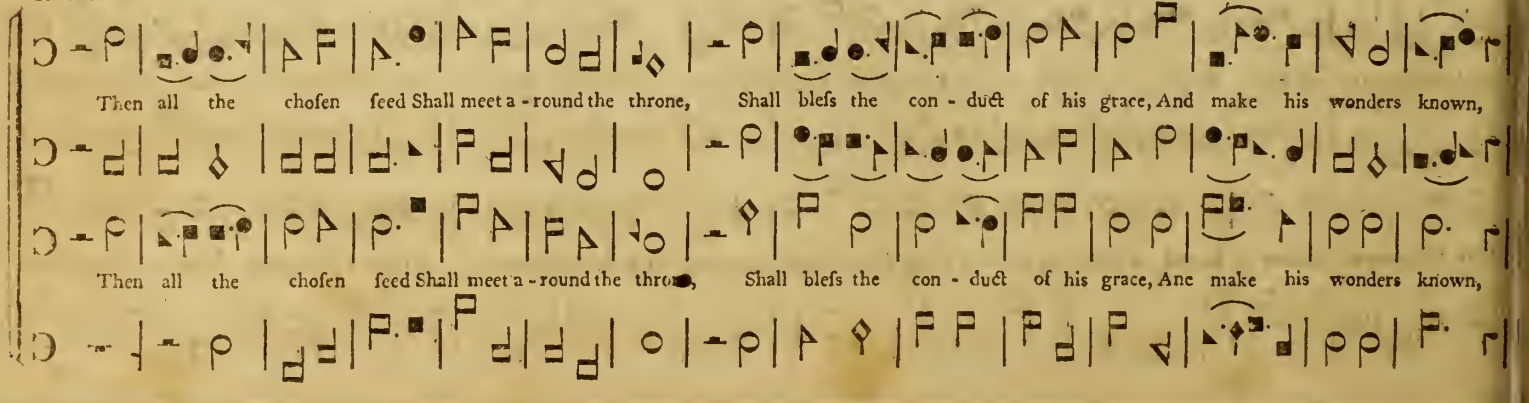
Soft.

ſkies Their hum - ble praiſes bring, Their hum - ble praiſes bring. Let all the ſaints be - low the ſkies Their hum - ble praiſes bring,
ſkies Their hum - ble praiſes bring, Their hum - ble praiſes bring. Let all the ſaints be - low the ſkies Their hnm - ble praiſes bring,

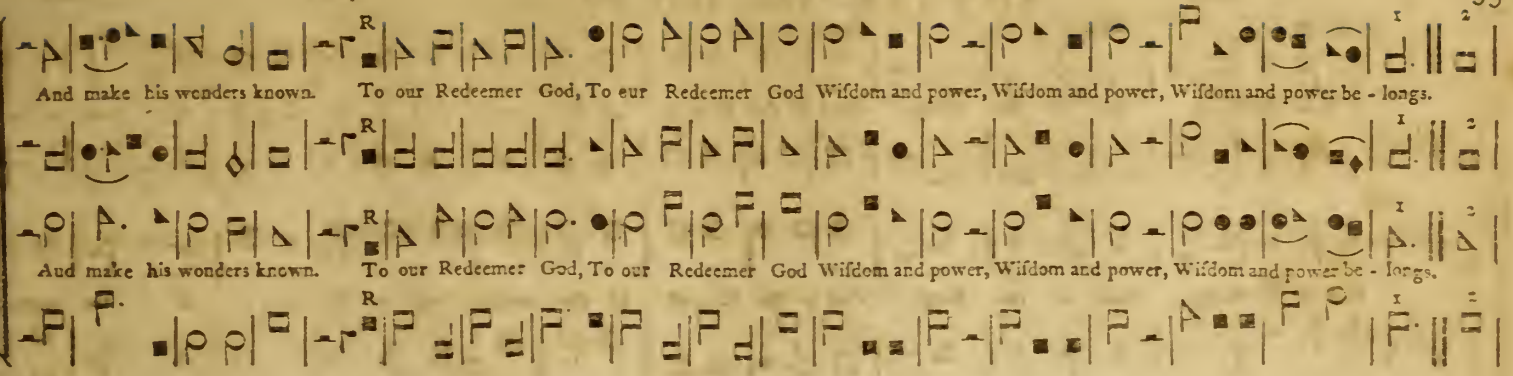

'Tis his al - mighty love, His counsel and his care, Preserves us safe from sin and death, from sin and
Their hum - ble praises bring.
Their hum - ble praises bring. 'Tis his al - mighty love, His counsel and his care, Preserves us safe from sin and death, from sin and
Loud. Soft. Octaves. Loud. Moderate.
death, Preserves us safe from sin and death, from sin and death, from sin and death, And every hurtful snare. He will present his saints Unblemished
death, Preserves us safe from sin and death, from sin and death, from sin and death, And every hurtful snare. He will present his saints Unblemished


and complete, Before the glo - ry of his face, With joys di - vine - ly great, di - vine - ly great, With joys di - vine - ly great.
and complete, Eefore the glo - ry of his face, With joys di - vine - ly great, di - vine - ly great, With joys di - vine - ly great.

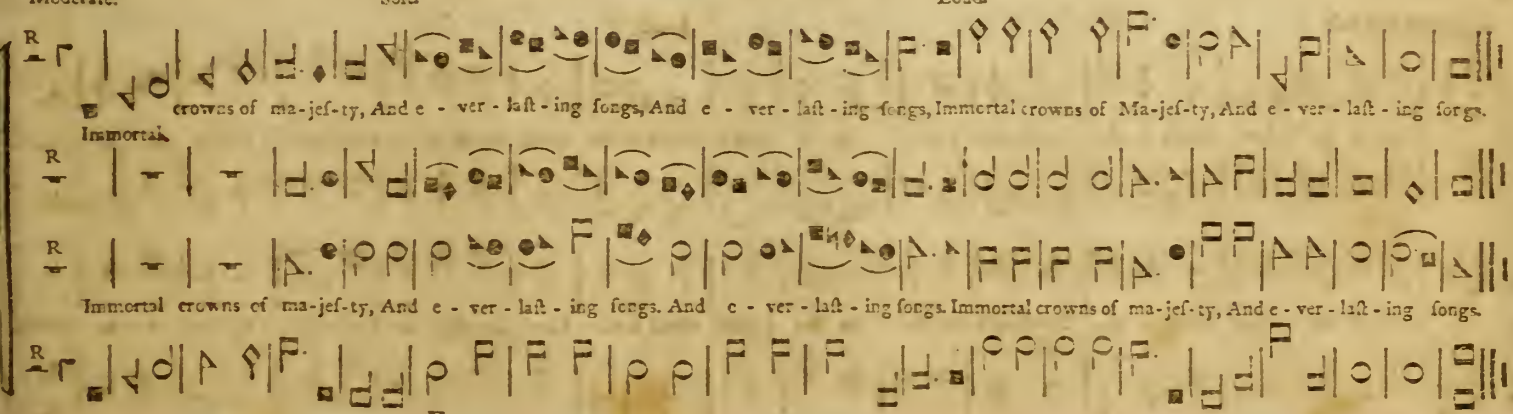
Cheerful. Soft.


Then all the chofen feed Shall meet a - round the throne, Shall blefs the con - duct of his grace, And make his wonders known,
Then all the chofen feed Shall meet a - round the throne, Shall blefs the con - duct of his grace, Ane make his wonders known,

Loud. Lively. Soft. Loud. Soft. Loud.


And make his wonders known. To our Redeemer God, To our Redeemer God Wisdom and power, Wisdom and power, Wisdom and power be - longs.
And make his wonders known. To our Redeemer God, To our Redeemer God Wisdom and power, Wisdom and power, Wisdom and power be - longs.

Moderate. Soft. Loud.

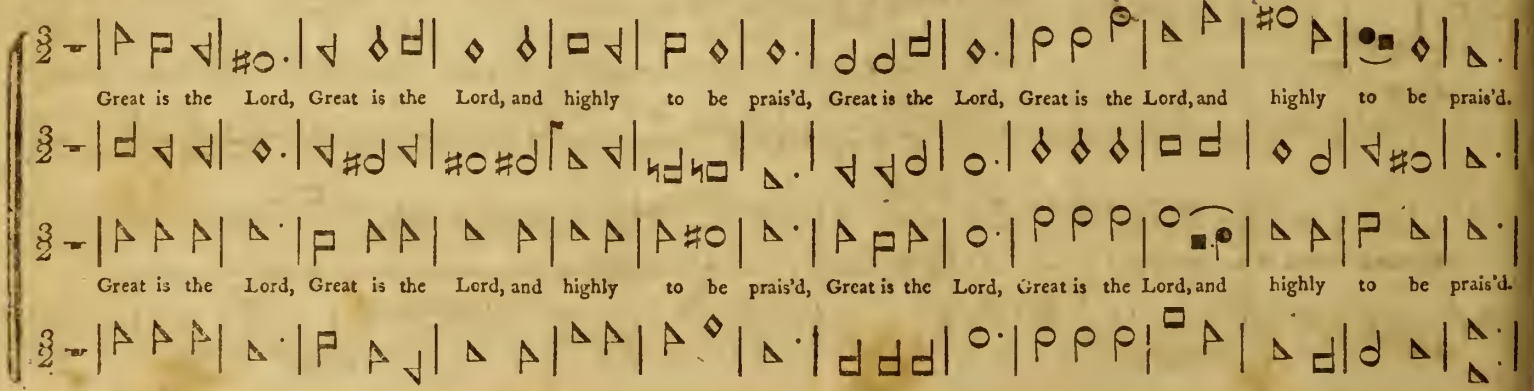

crowns of ma-jes-ty, And e - ver - last - ing songs, And e - ver - last - ing songs, Immortal crowns of Ma-jes-ty, And e - ver - last - ing songs.
Immortal
Immortal crowns of ma-jes-ty, And e - ver - last - ing songs. And e - ver - last - ing songs. Immortal crowns of ma-jes-ty, And e - ver - last - ing songs.

ANTHEM. Pfalm XLVII and XLVIII.

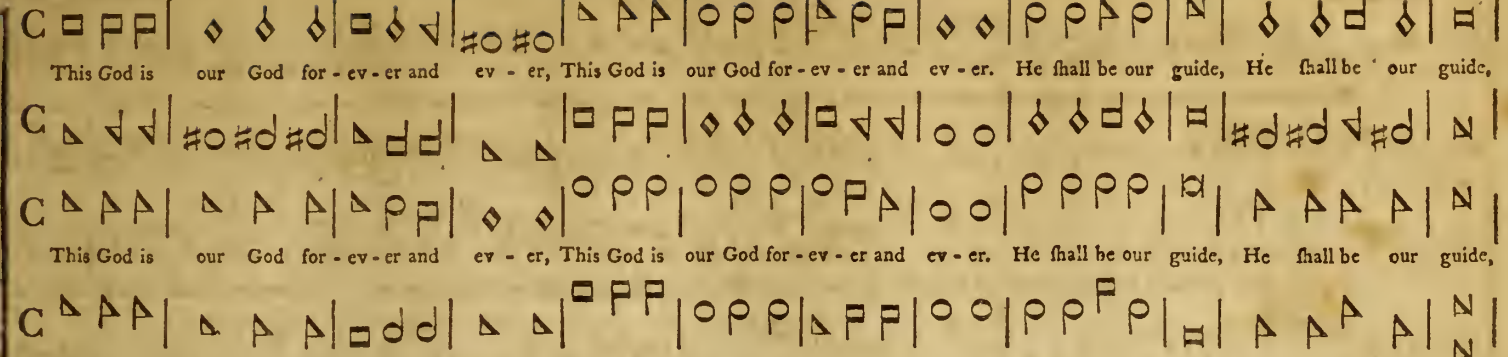
Moderate. Soft. Loud.

God is the King, God is the King, God is the King of all the earth, God is the King of all the earth.
God is the King, God is the King. God is the King of all the earth, God is the King of all the earth.

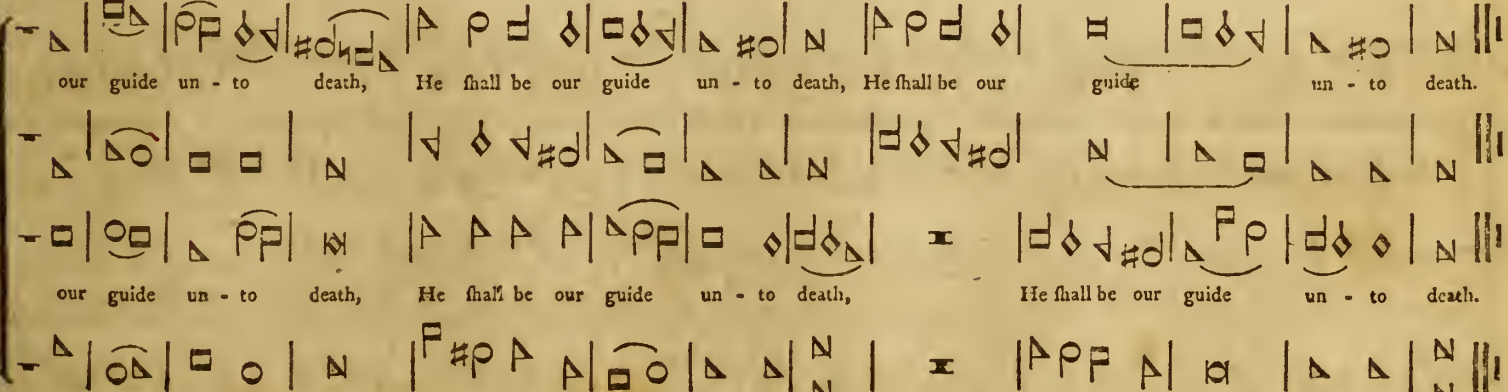
Moderate and Soft. Loud.


Great is the Lord, Great is the Lord, and highly to be prais'd, Great is the Lord, Great is the Lord, and highly to be prais'd.
Great is the Lord, Great is the Lord, and highly to be prais'd, Great is the Lord, Great is the Lord, and highly to be prais'd.

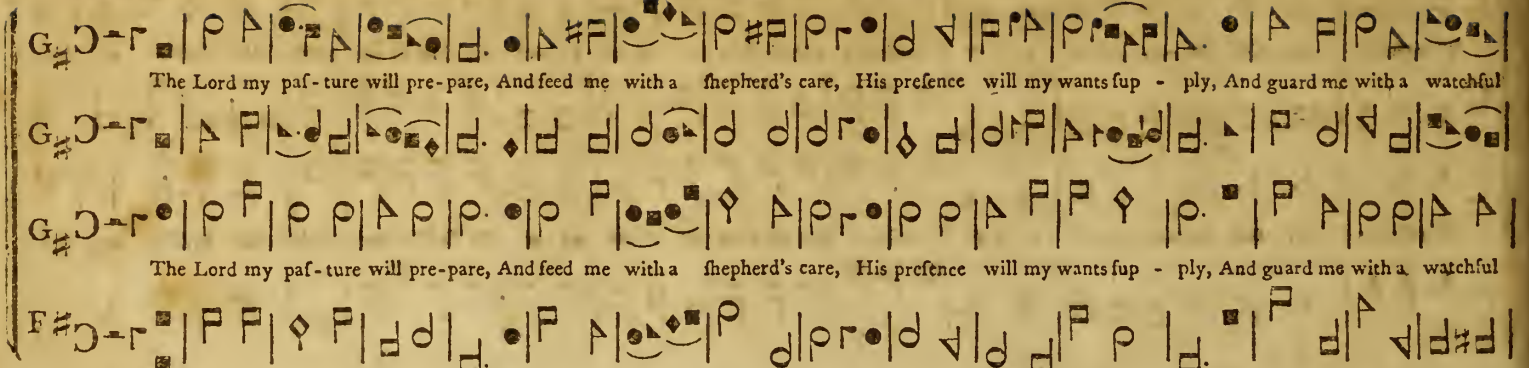
Cheerful and Soft. Loud. Soft.


This God is our God for-ev-er and ev-er, This God is our God for-ev-er and ev-er. He shall be our guide, He shall be our guide,
This God is our God for-ev-er and ev-er, This God is our God for-ev-er and ev-er. He shall be our guide, He shall be our guide,

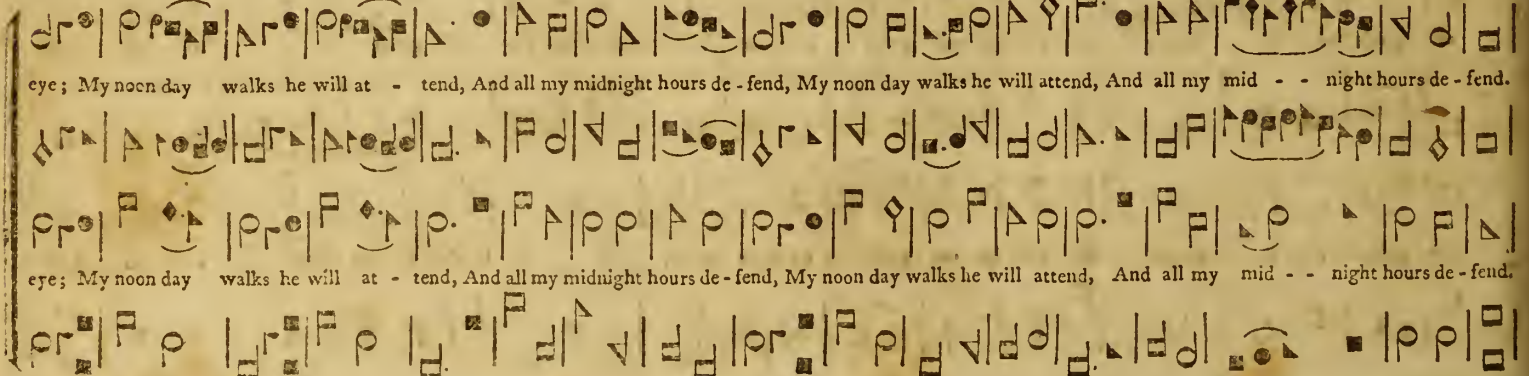
Loud.


our guide un-to death, He shall be our guide un-to death, He shall be our guide un-to death.
our guide un-to death, He shall be our guide un-to death, He shall be our guide un-to death.

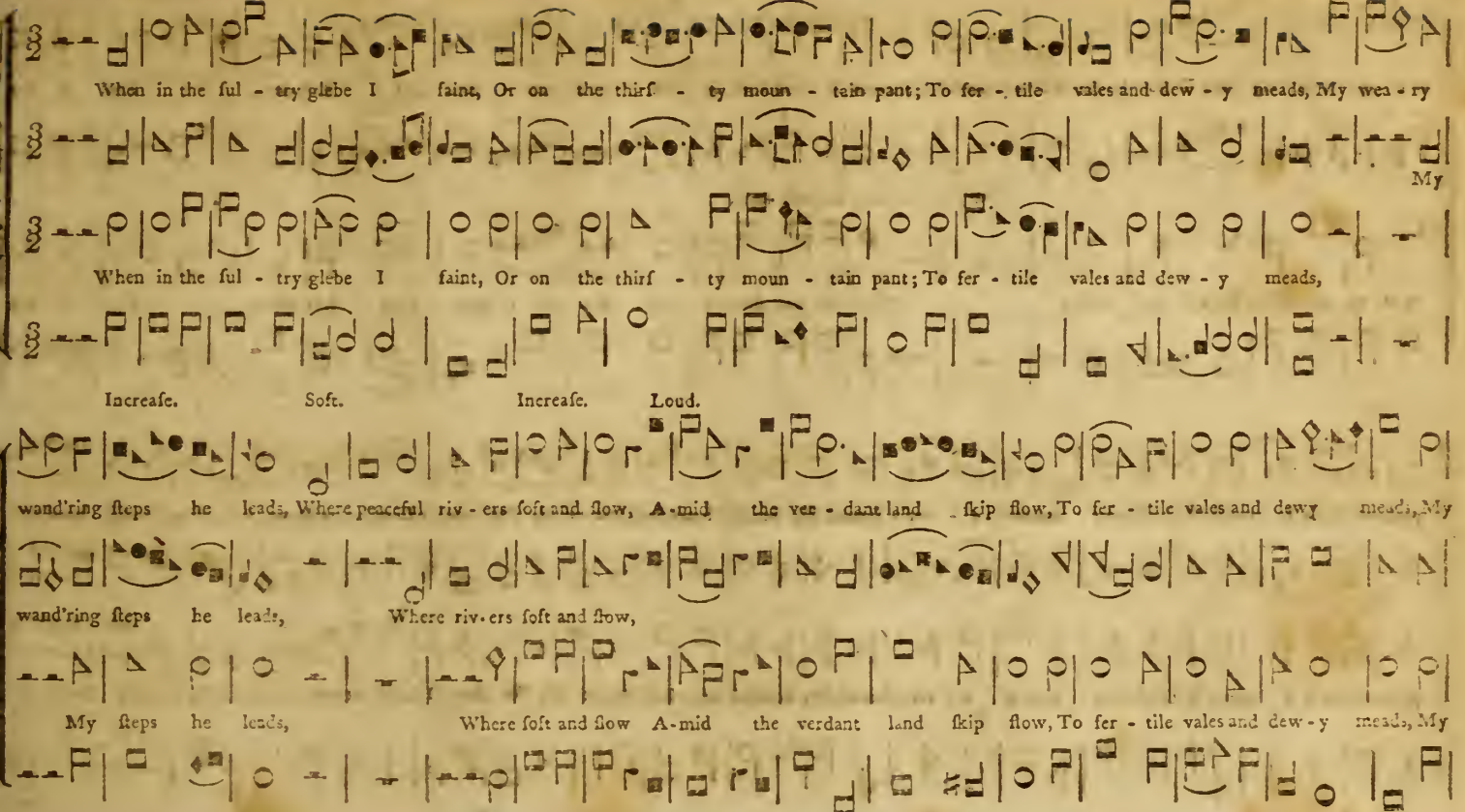
Moderate.


The Lord my paſ - ture will pre - pare, And feed me with a ſhepherd's care, His preſence will my wants ſup - ply, And guard me with a watchful
The Lord my paſ - ture will pre - pare, And feed me with a ſhepherd's care, His preſence will my wants ſup - ply, And guard me with a watchful

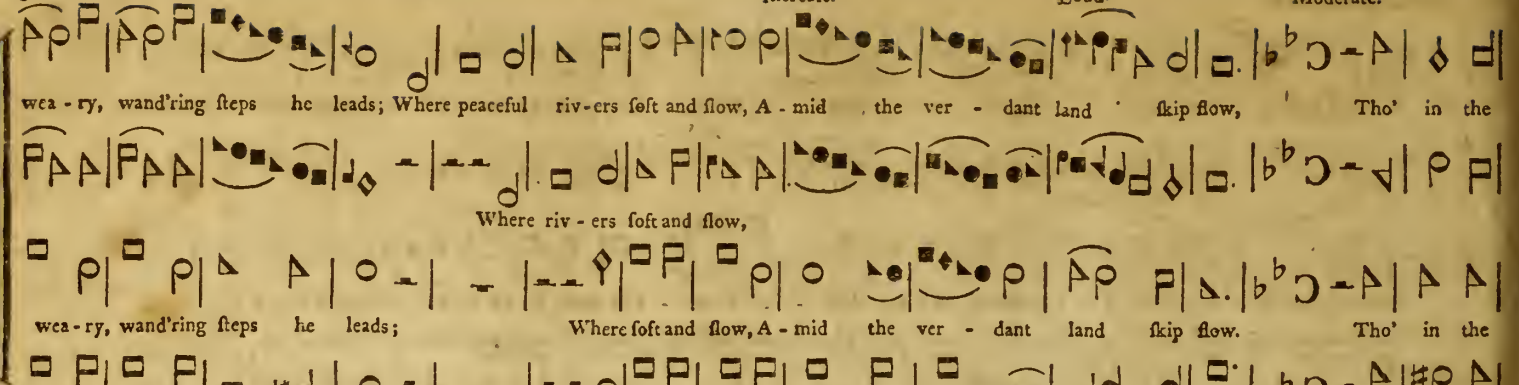
Soft. Loud.

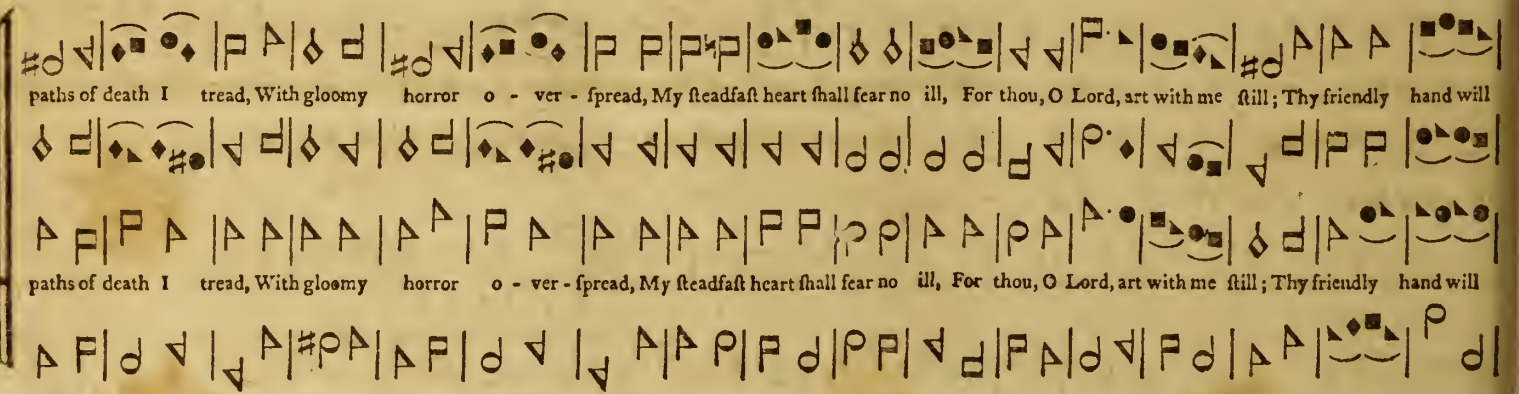

eye; My noon day walks he will at - tend, And all my midnight hours de - fend, My noon day walks he will attend, And all my mid - - night hours de - fend.
eye; My noon day walks he will at - tend, And all my midnight hours de - fend, My noon day walks he will attend, And all my mid - - night hours de - fend.

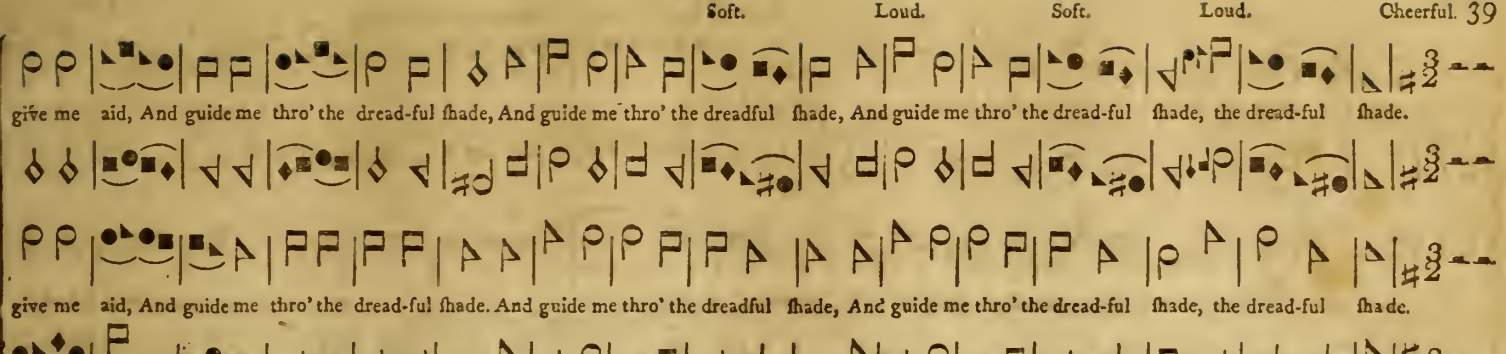
Moderate. Affectionately. Soft.

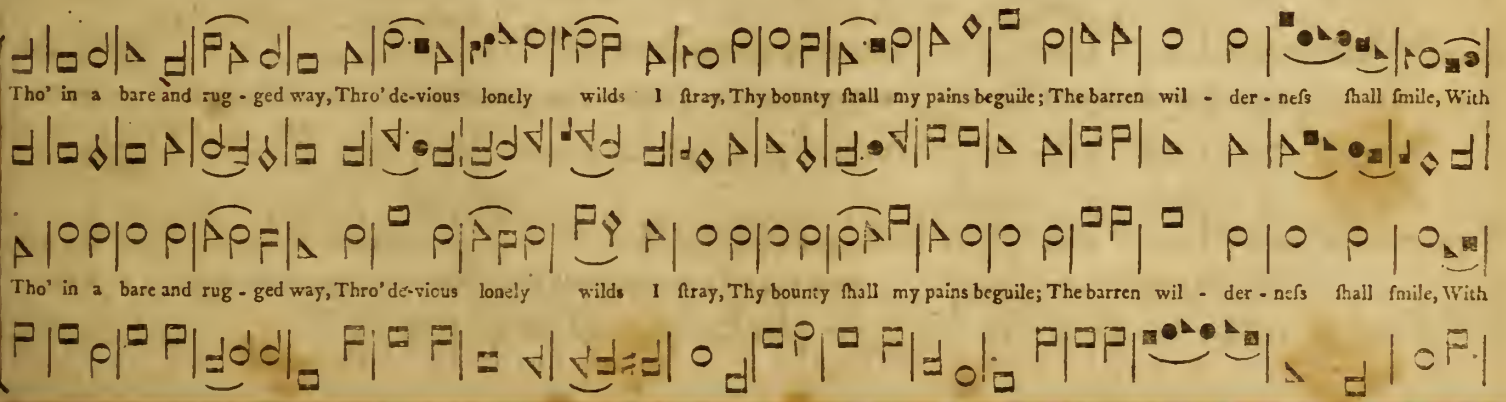

When in the ful - try glebe I faint, Or on the thirſ - ty moun - tain pant; To fer - tile vales and dew - y meads, My wea - ry
My
When in the ful - try glebe I faint, Or on the thirſ - ty moun - tain pant; To fer - tile vales and dew - y meads,
Increaſe. Soft. Increaſe. Loud.
wand'ring ſteps he leads, Where peaceful riv - ers ſoft and flow, A - mid the ver - dant land ſkip flow, To fer - tile vales and dewy meads, My
wand'ring ſteps he leads, Where riv - ers ſoft and flow,
My ſteps he leads, Where ſoft and flow A - mid the verdant land ſkip flow, To fer - tile vales and dew - y meads, My

Soft. Increaſe. Loud. Moderate.

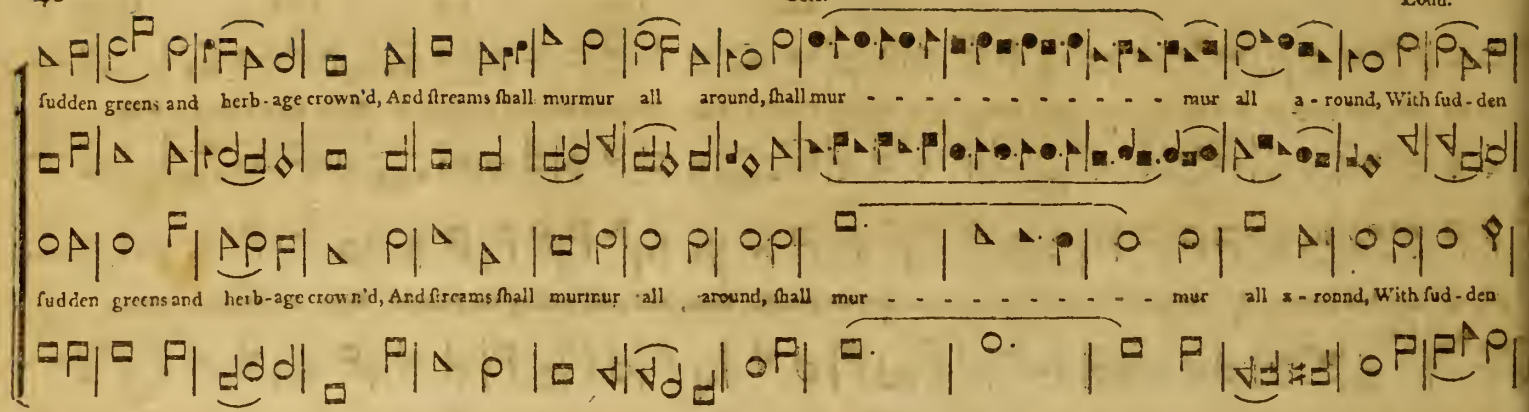

wea - ry, wand'ring ſteps he leads; Where peaceful riv-ers ſoft and flow, A - mid the ver - dant land ſkip flow, Tho' in the
Where riv - ers ſoft and flow,
wea - ry, wand'ring ſteps he leads; Where ſoft and flow, A - mid the ver - dant land ſkip flow. Tho' in the


paths of death I tread, With gloomy horror o - ver - ſpread, My ſteadfaſt heart ſhall fear no ill, For thou, O Lord, art with me ſtill; Thy friendly hand will
paths of death I tread, With gloomy horror o - ver - ſpread, My ſteadfaſt heart ſhall fear no ill, For thou, O Lord, art with me ſtill; Thy friendly hand will

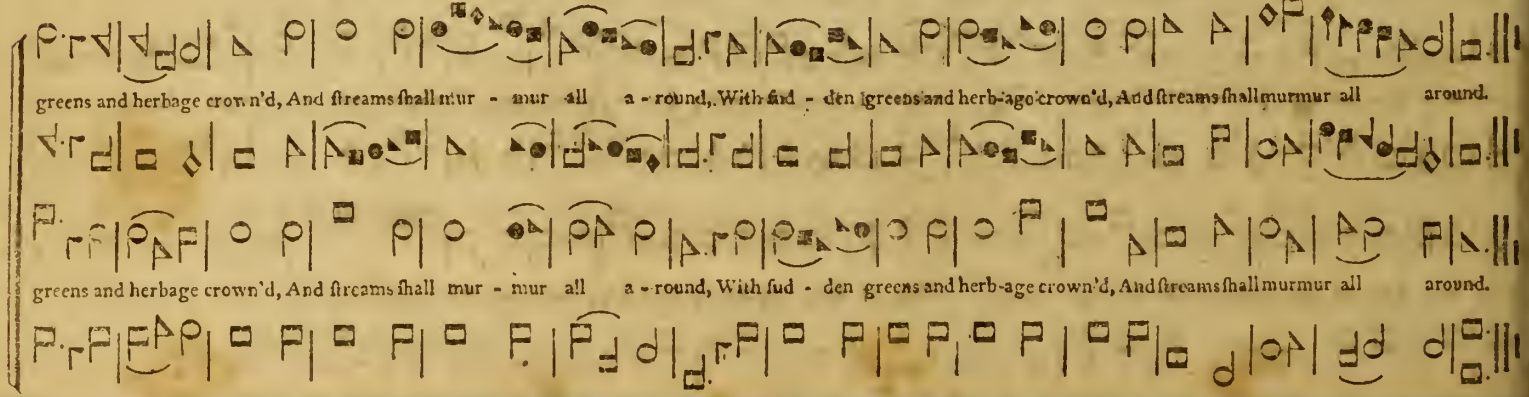

give me aid, And guide me thro' the dread-ful ſhade, And guide me thro' the dreadful ſhade, And guide me thro' the dread-ful ſhade, the dread-ful ſhade.
give me aid, And guide me thro' the dread-ful ſhade. And guide me thro' the dreadful ſhade, And guide me thro' the dread-ful ſhade, the dread-ful ſhade.

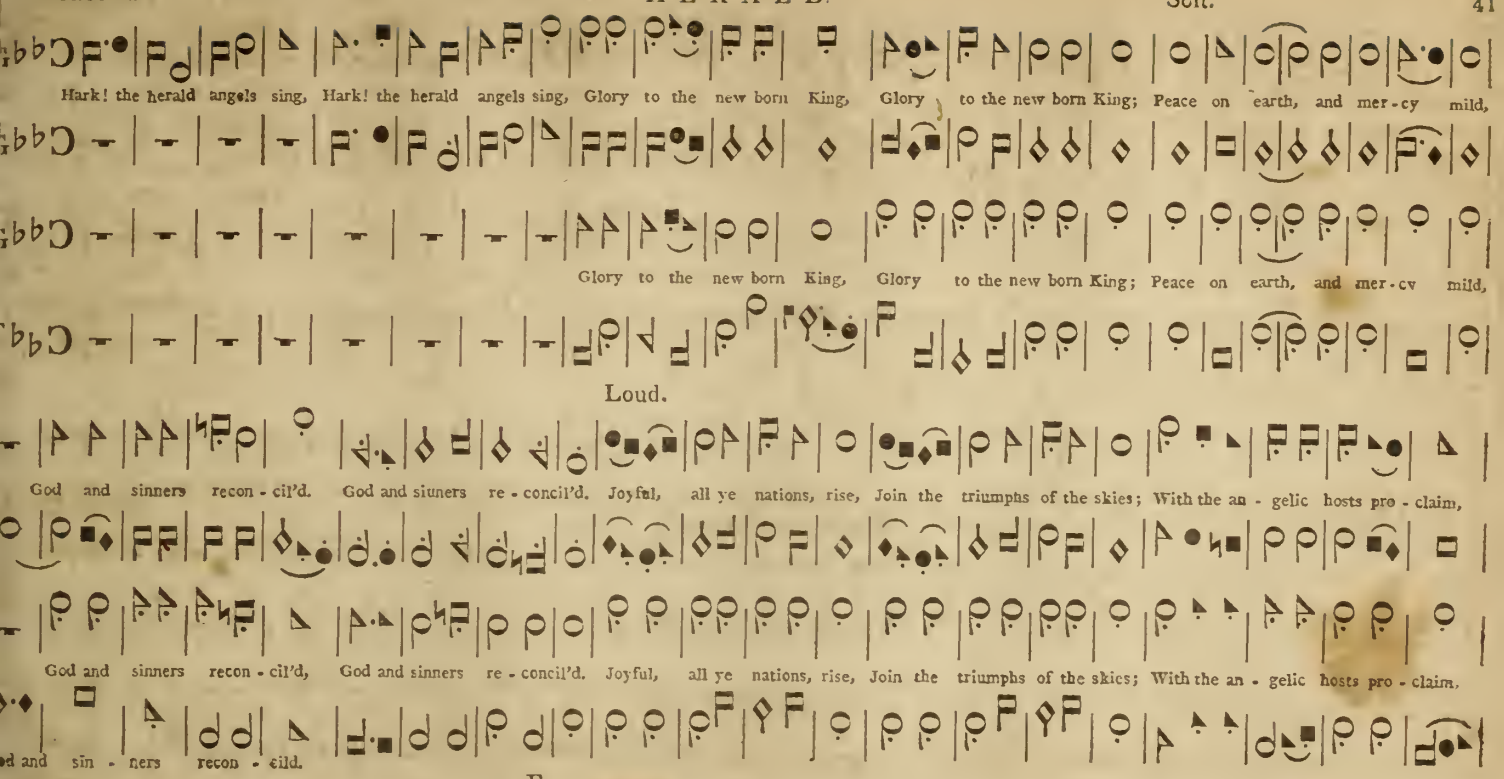

Tho' in a bare and rug - ged way, Thro' de-vious lonely wilds I ſtray, Thy bounty ſhall my pains beguile; The barren wil - der - neſs ſhall ſmile, With
Tho' in a bare and rug - ged way, Thro' de-vious lonely wilds I ſtray, Thy bounty ſhall my pains beguile; The barren wil - der - neſs ſhall ſmile, With

Soft. Loud.

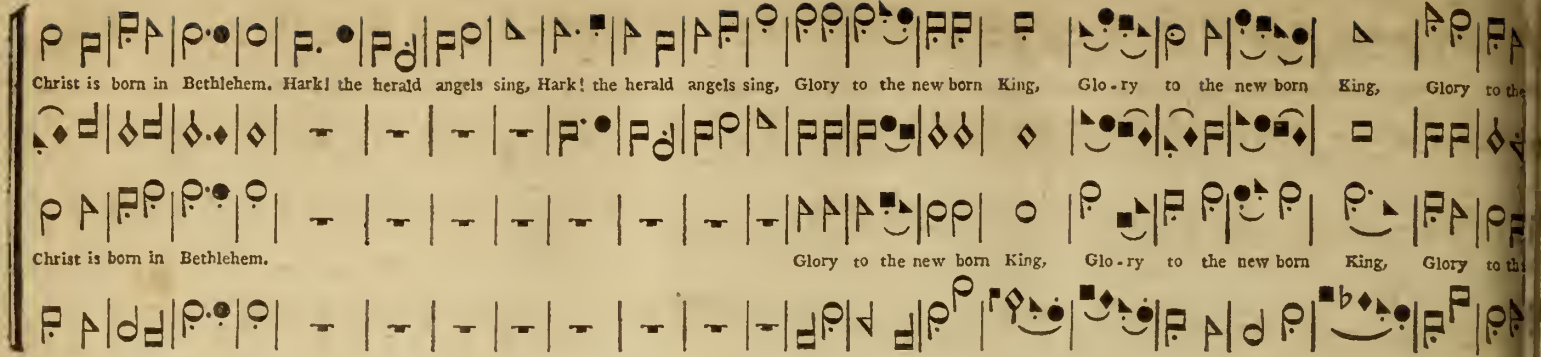

ſudden greens and herb-age crown'd, And ſtreams ſhall murmur all around, ſhall mur - - - - - - - - - - - - mur all a - round, With ſud - den
ſudden greens and herb-age crown'd, And ſtreams ſhall murmur all around, ſhall mur - - - - - - - - - - - - mur all a - round, With ſud - den

Soft. Increaſe. Slow and loud.

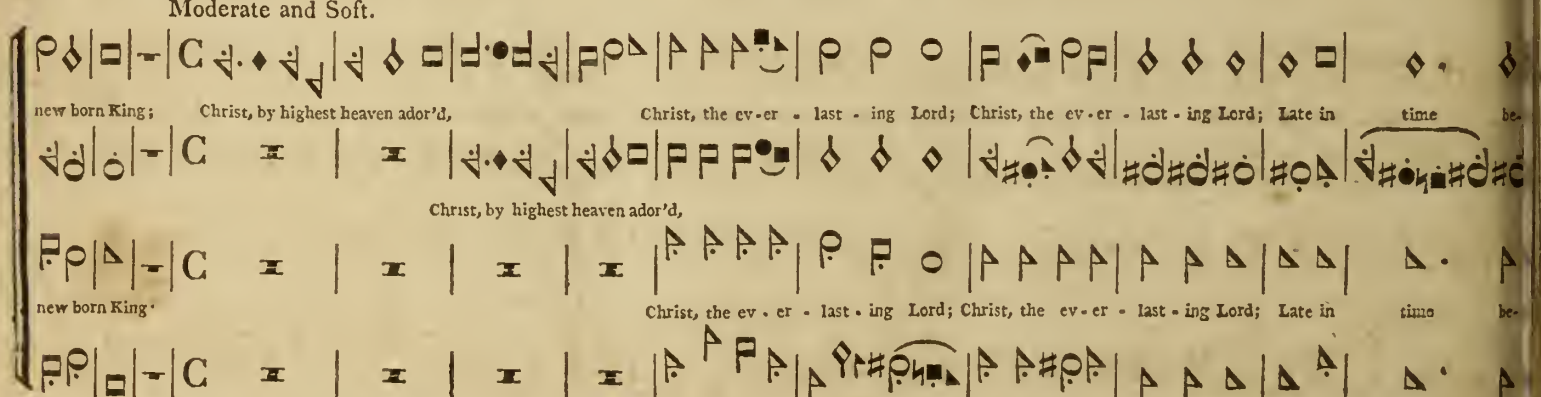

greens and herbage crown'd, And ſtreams ſhall mur - mur all a - round, With ſud - den greens and herb-age crown'd, And ſtreams ſhall murmur all around.
greens and herbage crown'd, And ſtreams ſhall mur - mur all a - round, With ſud - den greens and herb-age crown'd, And ſtreams ſhall murmur all around.


Hark! the herald angels sing, Hark! the herald angels sing, Glory to the new born King, Glory to the new born King; Peace on earth, and mer-cy mild,
Glory to the new born King, Glory to the new born King; Peace on earth, and mer-cy mild,
Loud.
God and sinners recon-cil'd. God and sinners re-concil'd. Joyful, all ye nations, rise, Join the triumphs of the skies; With the an-gelic hosts pro-claim,
God and sinners recon-cil'd, God and sinners re-concil'd. Joyful, all ye nations, rise, Join the triumphs of the skies; With the an-gelic hosts pro-claim,
God and sin-ners recon-cild.

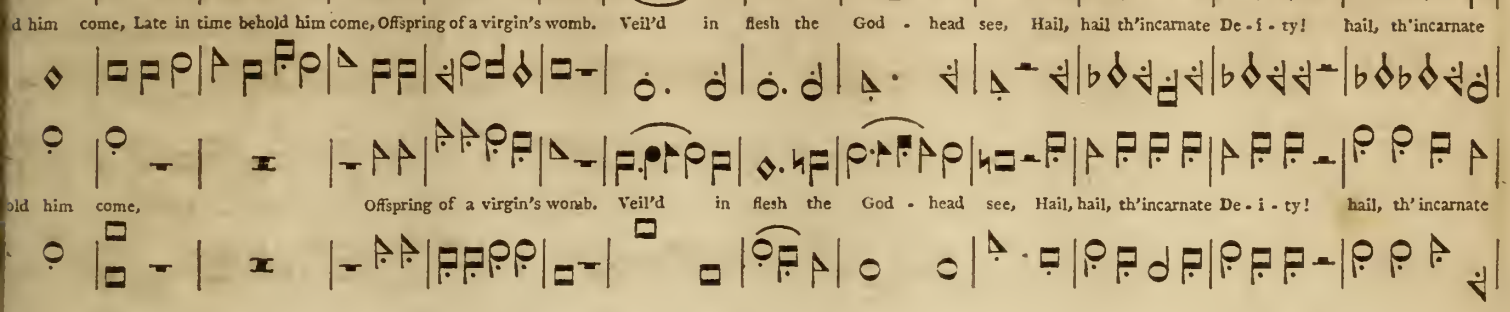
Slow.


Christ is born in Bethlehem. Hark! the herald angels sing, Hark! the herald angels sing, Glory to the new born King, Glo-ry to the new born King, Glory to the
Christ is born in Bethlehem. Glory to the new born King, Glo-ry to the new born King, Glory to th

Moderate and Soft.


new born King; Christ, by highest heaven ador'd, Christ, the ev-er - last - ing Lord; Christ, the ev-er - last - ing Lord; Late in time be-
Christ, by highest heaven ador'd,
new born King. Christ, the ev - er - last - ing Lord; Christ, the ev - er - last - ing Lord; Late in time be-

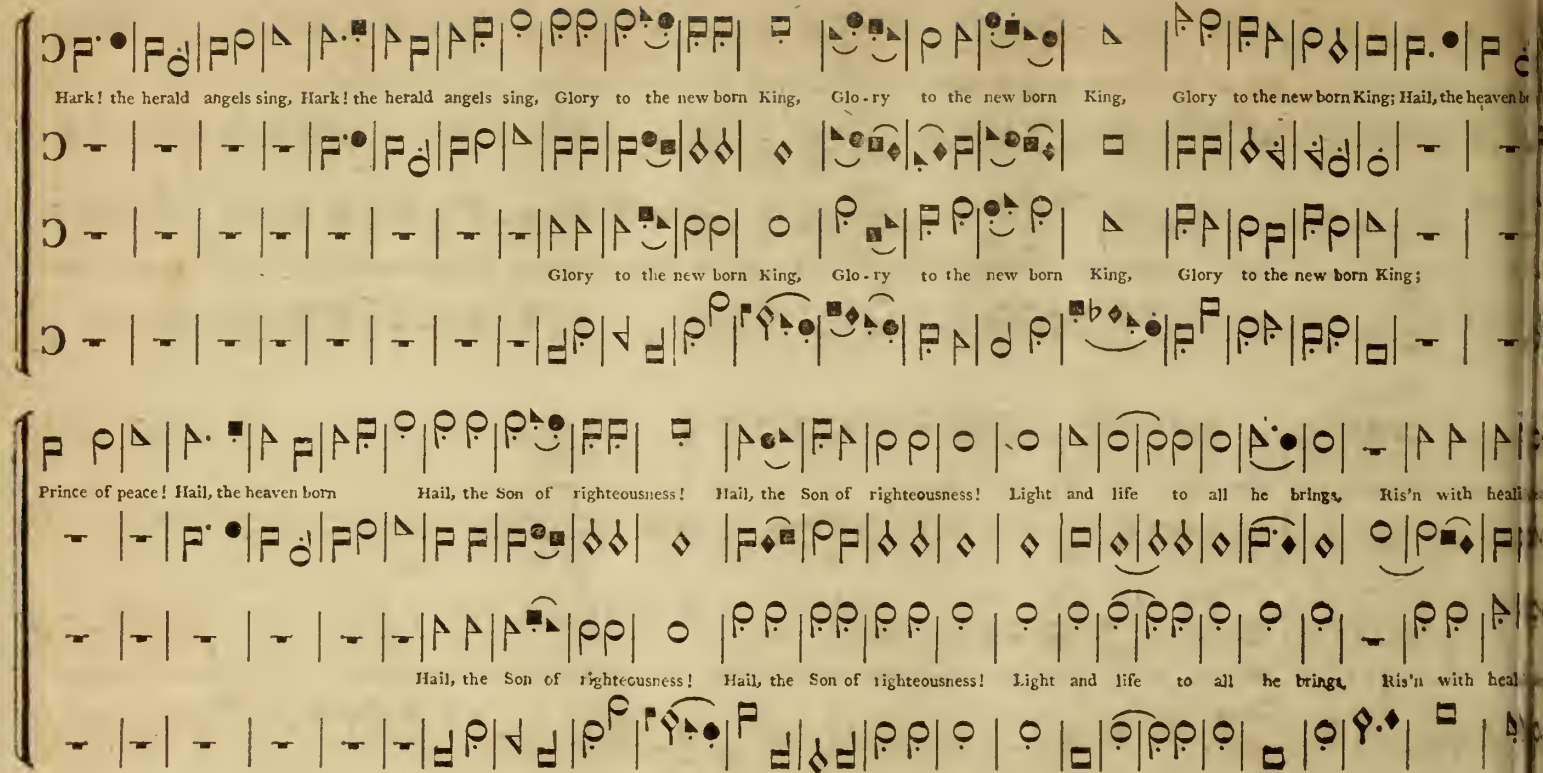
Loud. Soft.


d him come, Late in time behold him come, Offspring of a virgin's womb. Veil'd in flesh the God - head see, Hail, hail th'incarnate De - i - ty! hail, th'incarnate
old him come, Offspring of a virgin's womb. Veil'd in flesh the God - head see, Hail, hail, th'incarnate De - i - ty! hail, th' incarnate

Loud.

e - i - ty! Pleas'd as man with men t'ap - pear Je - sus, our Emman'el, here, Jesus, our Emman'el, here,
our Emmanu - el, here, our Emmanu - el, here.
De - i - ty! Pleas'd as man with men t'ap - pear Jesus, our Emman'el, here, Jesus, our Emman'el, here, our Emmanu - el, here, our Emmanu - el, here.

Slow. Cheerful.


Hark! the herald angels sing, Hark! the herald angels sing, Glory to the new born King, Glo-ry to the new born King, Glory to the new born King; Hail, the heaven b
Glory to the new born King, Glo-ry to the new born King, Glory to the new born King;
Prince of peace! Hail, the heaven born Hail, the Son of righteousness! Hail, the Son of righteousness! Light and life to all he brings, Ris'n with heali
Hail, the Son of righteousness! Hail, the Son of righteousness! Light and life to all he brings, Ris'n with heal

Soft. Loud.

his wings. Ris'n with healing in his wings. Mild he lays his glory by, Born, that man no more may die; Born, to raise the sons of earth, Born, to give them

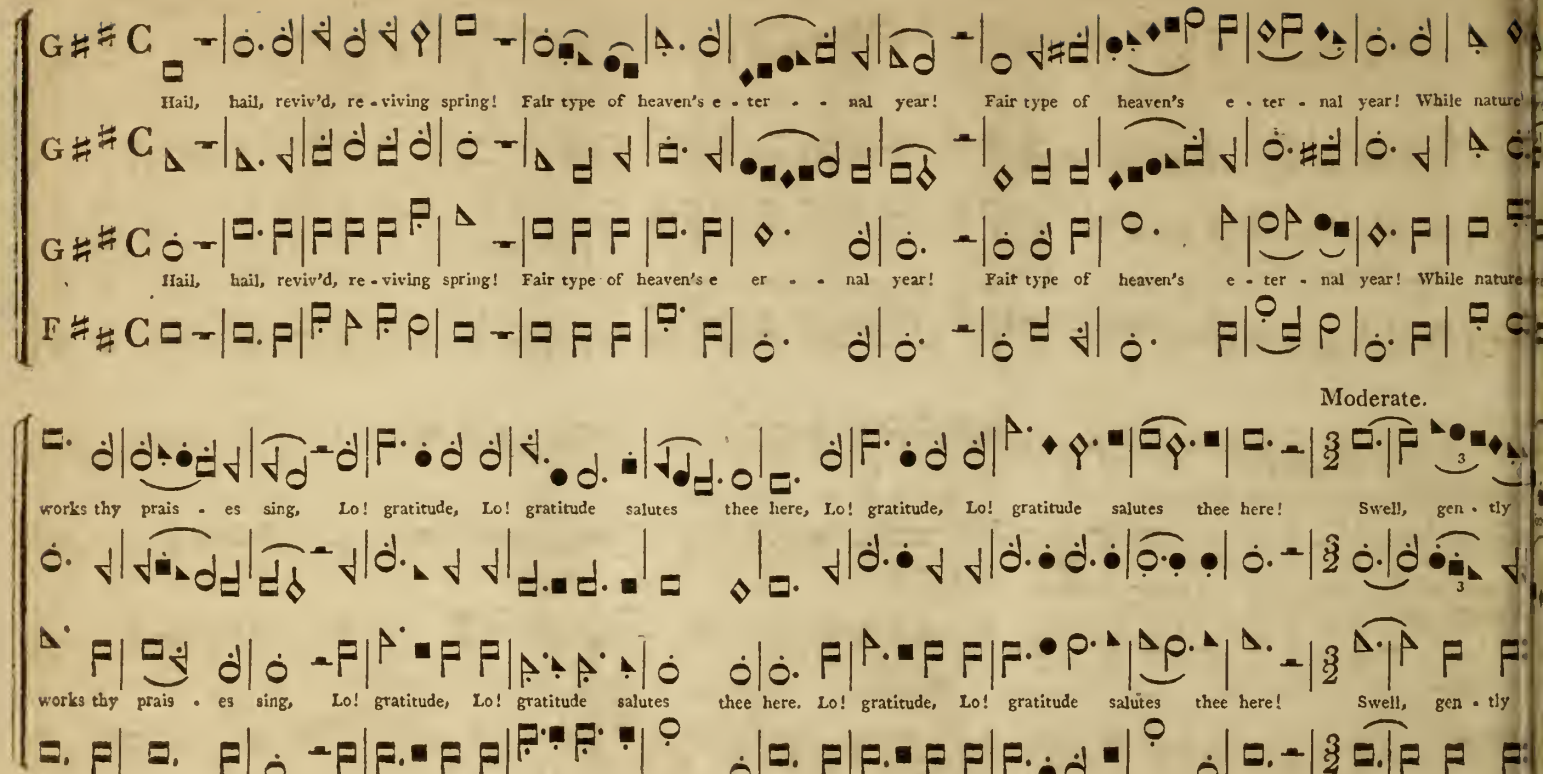
his wings. Ris'n with healing in his wings. Mild he lays his glory by, Born, that man no more may die; Born, to raise the sons of earth, Born, to give them

Slow.

cond birth. Hail, the heaven born Prince of peace! Hail, the Son of righteousness, Hail, the Son of righteous - ness, Hail, the Son of righteousness!

Hail, the heaven born Prince of peace!

cond birth. Hail, the Son of righteousness, Hail, the Son of righteous - ness, Hail, the Son of righteousness!


Hail, hail, reviv'd, re - viving spring! Fair type of heaven's e - ter - - nal year! Fair type of heaven's e - ter - nal year! While nature
Hail, hail, reviv'd, re - viving spring! Fair type of heaven's e er - - nal year! Fair type of heaven's e - ter - nal year! While nature
Moderate.
works thy prais - es sing, Lo! gratitude, Lo! gratitude salutes thee here, Lo! gratitude, Lo! gratitude salutes thee here! Swell, gen - tly
works thy prais - es sing, Lo! gratitude, Lo! gratitude salutes thee here. Lo! gratitude, Lo! gratitude salutes thee here! Swell, gen - tly

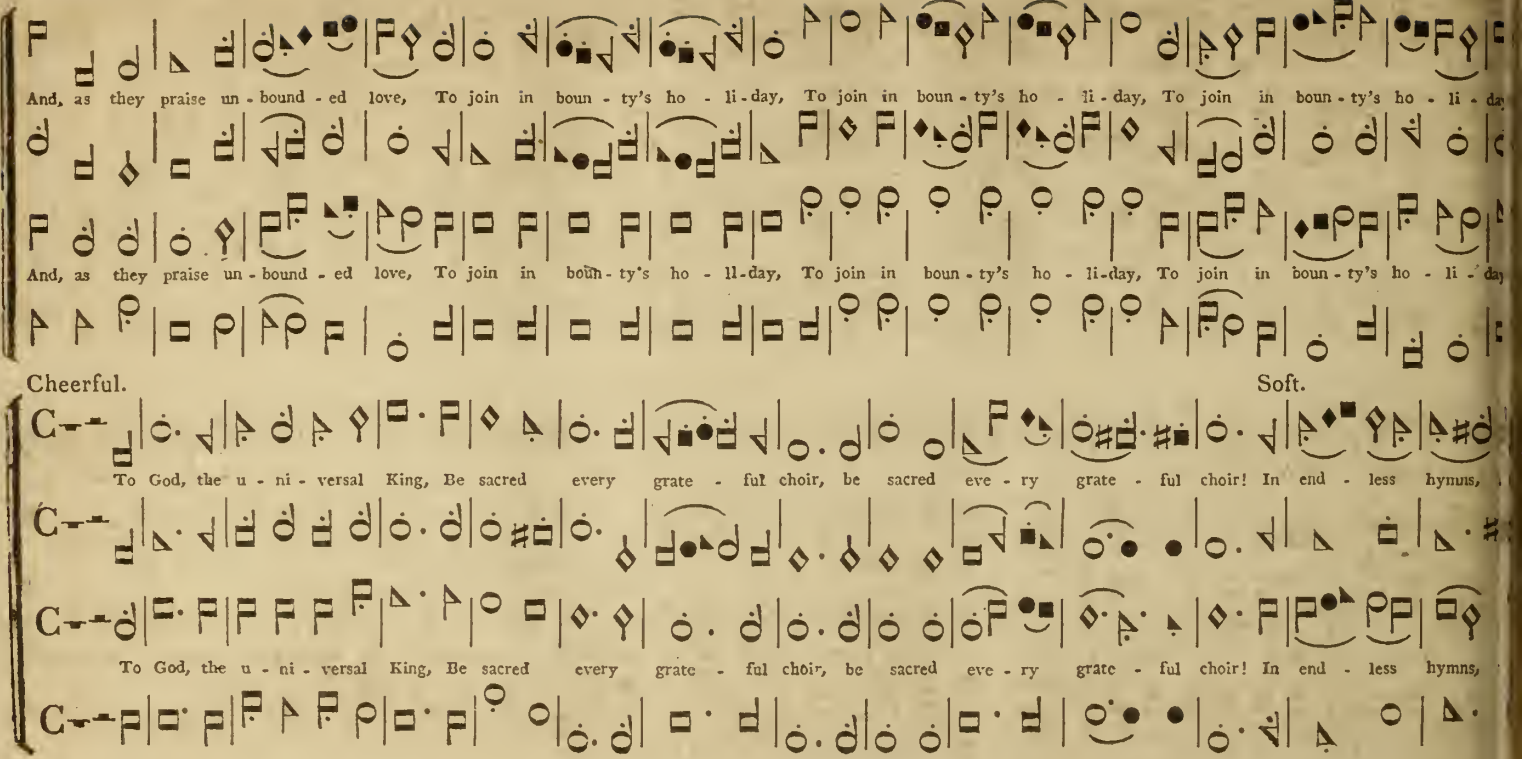
ell, Swell, gen - tly swell the so - lemn song; Swell, gen - tly swell, gen - tly swell the so - lemn song; Now pour the

ell, Swell, gen - tly swell the so - lemn song; Swell, gen - tly swell, gently swell the so - lemn song; Now pour the

Moderate and Soft.

ound - - - ing notes along, Now pour the bounding notes along. Teach choirs below, to choirs a - bove, To e - cho back the so - lemn lay;

bound - - ing notes along, Now pour the bounding notes along. Teach choirs below, to choirs a - bove, To e - cho back the so - lemn lay;


And, as they praise un - bound - ed love, To join in boun - ty's ho - li - day, To join in boun - ty's ho - li - day, To join in boun - ty's ho - li - day
And, as they praise un - bound - ed love, To join in boun - ty's ho - li - day, To join in boun - ty's ho - li - day, To join in boun - ty's ho - li - day
Cheerful.
Soft.
To God, the u - ni - versal King, Be sacred every grate - ful choir, be sacred eve - ry grate - ful choir! In end - less hymns,
To God, the u - ni - versal King, Be sacred every grate - ful choir, be sacred eve - ry grate - ful choir! In end - less hymns,

rais - es sing, That end - less boun - ty can inspire, In end - less hymns all prais - es sing, That endless boun - ty can inspire.

praises sing, That endless bounty can inspire, In end - less hymns all prais - es sing, That endless boun - ty can inspire.

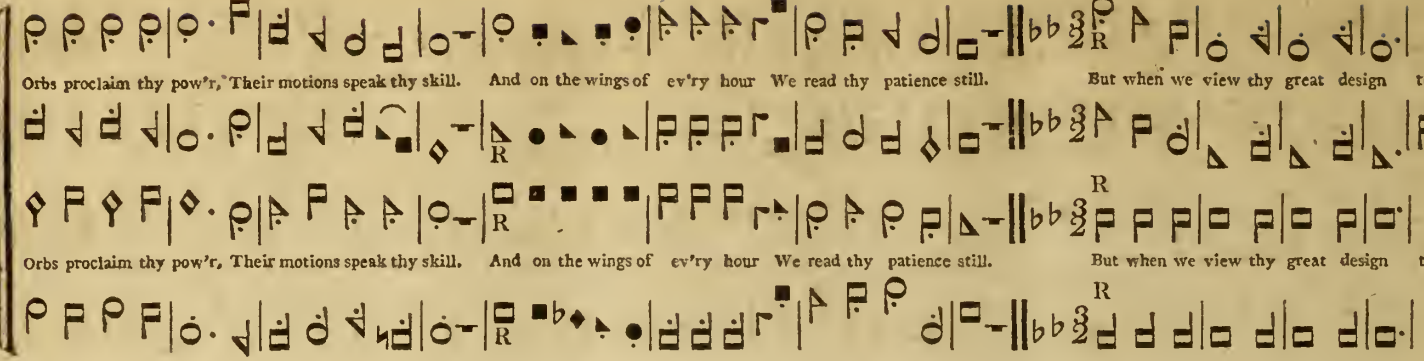
Moderate.

BOSTON.

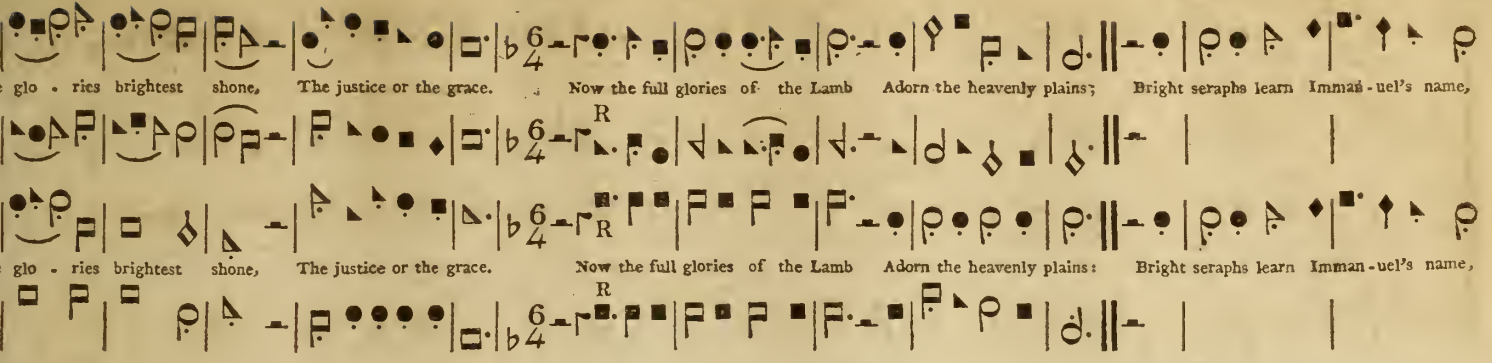
Father, Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs; By thousands thro' the skies. Those mighty

Father, Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs; By thousands thro' the skies. Those mighty

R Moderate. Unisons.

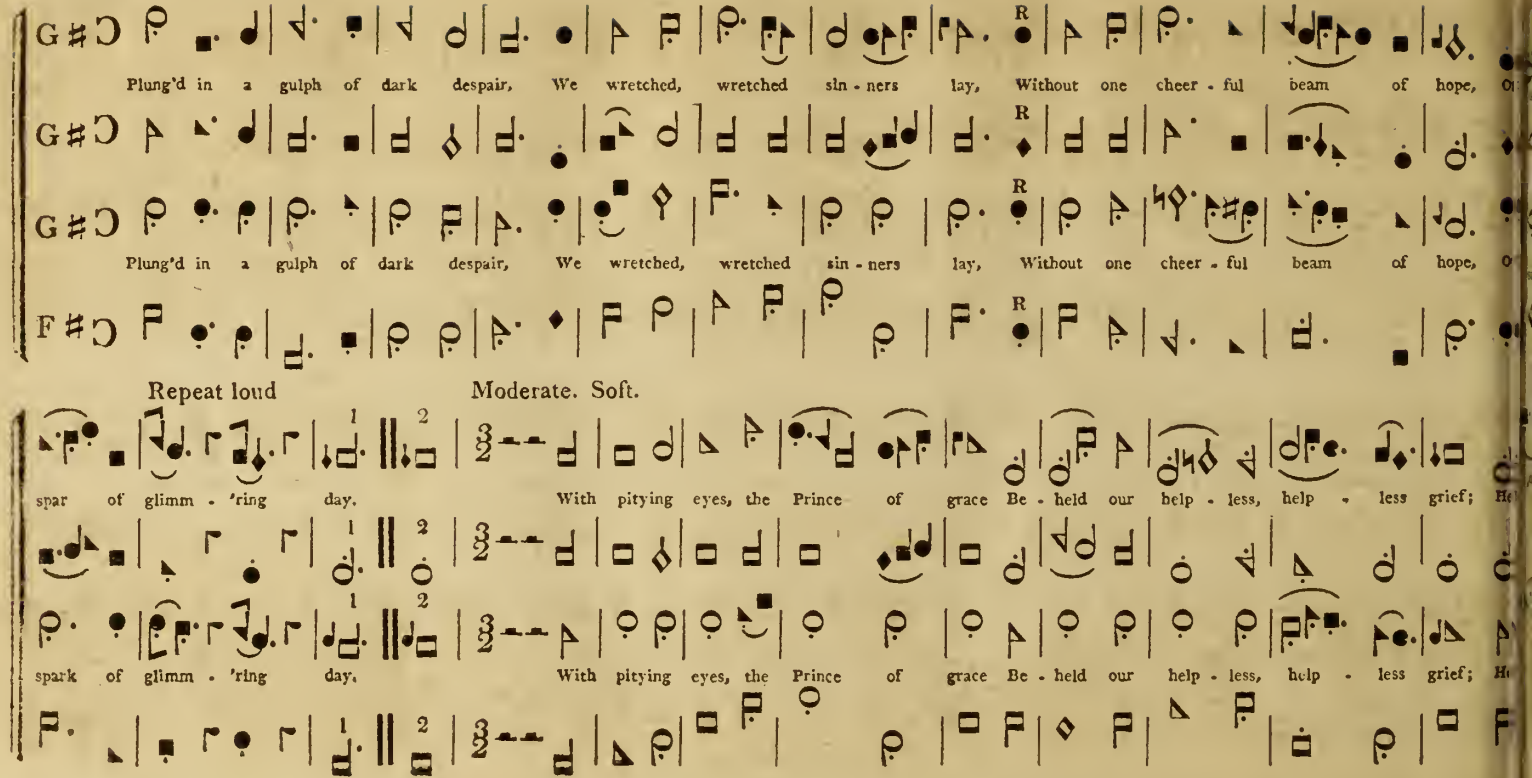

Orbs proclaim thy pow'r, Their motions speak thy skill. And on the wings of ev'ry hour We read thy patience still. But when we view thy great design to save re-
Orbs proclaim thy pow'r, Their motions speak thy skill. And on the wings of ev'ry hour We read thy patience still. But when we view thy great design to save re-

bellious worms. Where vengeance and com-pas-sion join In their di-vin-est forms. Here the whole Deity is known, Nor dares a creature guess Whic
bellious worms. Where vengeance and com-pas-sion join In their di-vin-est forms. Here the whole Deity is known, Nor dares a creature guess Whic

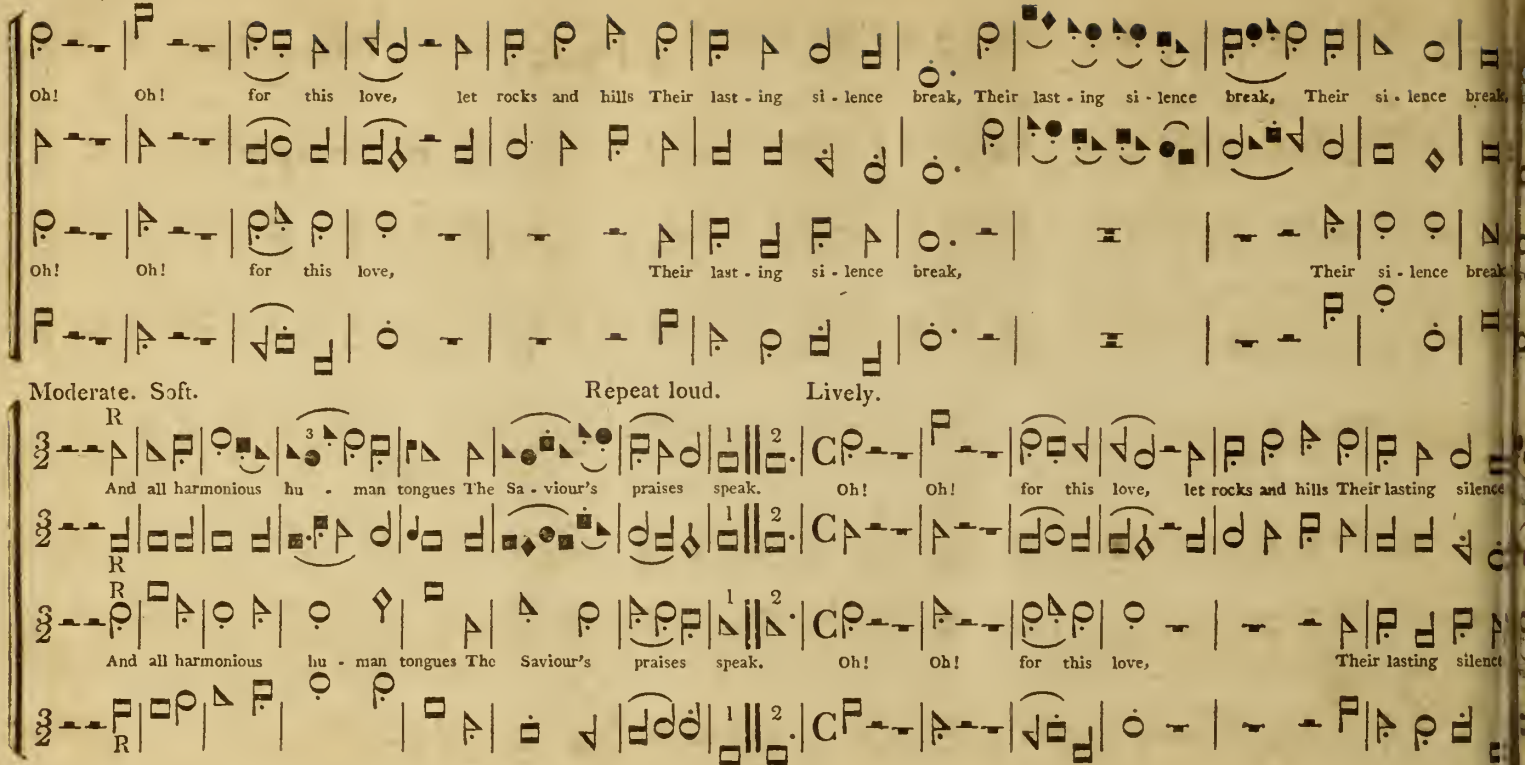

glo - ries brightest shone, The justice or the grace. Now the full glories of the Lamb Adorn the heavenly plains; Bright seraphs learn Imman-uel's name,
R
glo - ries brightest shone, The justice or the grace. Now the full glories of the Lamb Adorn the heavenly plains: Bright seraphs learn Imman-uel's name,
R

Soft. Repeat Loud.

try their choicest strains. O, may I bear some humble part In that immortal song! Wonder and joy shall tune my heart, And love command my tongue.
R
try their choicest strains. O, may I bear some humble part In that immortal song! Wonder and joy shall tune my heart, And love command my tongue.
R


Plung'd in a gulph of dark despair, We wretched, wretched sin - ners lay, Without one cheer - ful beam of hope,
Plung'd in a gulph of dark despair, We wretched, wretched sin - ners lay, Without one cheer - ful beam of hope,
Repeat loud
Moderate. Soft.
spar of glimm - 'ring day.
With pitying eyes, the Prince of grace Be - held our help - less, help - less grief;
spark of glimm - 'ring day.
With pitying eyes, the Prince of grace Be - held our help - less, help - less grief;

aw, and o a - maz - ing love! He came, He came to our re - lief, Down from the shining seats a - bove With joy - ful,
aw, and o a - maz - ing love! He came, He came to our re - lief, Down from the shining seats a - bove With joy - ful,
Soft.
Slow.
oy - ful haste he fled, Enter'd the grave in mor - tal flesh, And dwelt, And dwelt, And dwelt among the dead.
joy - ful haste he fled, Enter'd the grave in mor - tal flesh, And dwelt, And dwelt, And dwelt among the dead.


Oh! Oh! for this love, let rocks and hills Their last - ing si - lence break, Their last - ing si - lence break, Their si - lence break,
Oh! Oh! for this love, Their last - ing si - lence break, Their si - lence break
Moderate. Soft.
Repeat loud.
Lively.
And all harmonious hu - man tongues The Sa - viour's praises speak. Oh! Oh! for this love, let rocks and hills Their lasting silence
And all harmonious hu - man tongues The Saviour's praises speak. Oh! Oh! for this love, Their lasting silenc

Moderate and Soft. Cheerful and Loud.

eak, Their last-ing silence break, Their silence break. Angels! as - sist our migh - ty joys, Strike all your harps, your harps of gold; But

eak, Their silence break. Angels! as - sist our migh - ty joys, Strike all your harps, your harps of gold; But

Soft. Loud. Slow.

hen you raise your high - est notes, your high - est notes, His love, His love, His love can ne'er be told, His love can ne'er be told.

hen you raise your high - est notes, your high - est notes, His love, His love, His love can ne'er be told, His love can ne'er be told.

Moderate. DENMARK. Soft.

Before Je - hovah s awful throne, Ye nations bow with sa - cred joy; Know that the Lord is God a - lone; He can create, and he destroy,
Before Je - hovah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God a - lone; He can create, and he destroy,

Loud. Cheerful. Soft.

he can create, and he destroy. His sov'reign power, without our aid, Made us of clay, and form'd us men; And when, like wand'ring sheep
he can create, and he destroy, His sov'reign power, without our aid, Made us of clay, and form'd us men; And when, like wand'ring sheep

ay'd, He brought us to his fold again, He brought us to his fold again. We are his peo - ple, we his care, Our souls and

ay'd, He brought us to his fold again, He brought us to his fold again. We are his peo - ple, we his care. Our souls and

all our mor - tal frame; What lasting honors shall we rear, Al - mighty Ma - ker to thy name, Al - mighty Ma - ker to thy name!

all our mor - tal frame; What lasting honors shall we rear, Al - mighty Maker to thy name, Al - mighty Maker to thy name!

Loud. Soft. Loud.

We'll croud thy gates with thank - - ful songs, High as the heavens our voic - - es raise; And earth, and earth, with her ten thousand

Unisons.

We'll croud thy gates with thank - - ful songs, High as the heavens our voic - - es raise; And earth, and earth, with her ten thousand

Soft. Loud. Soft. Loud.

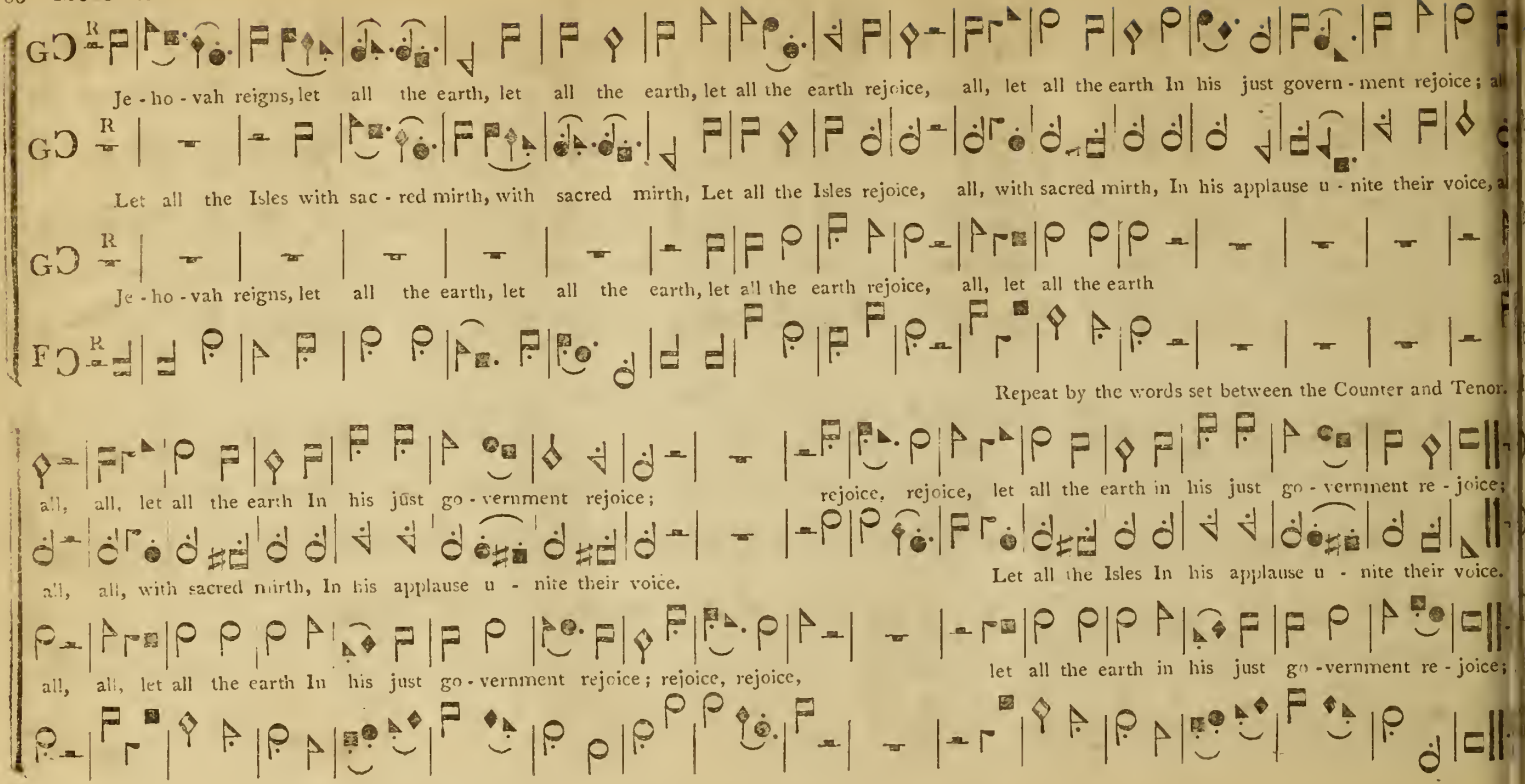
thousand tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill, Shall fill thy courts with sound - ing praise.

Unisons. Unisons.

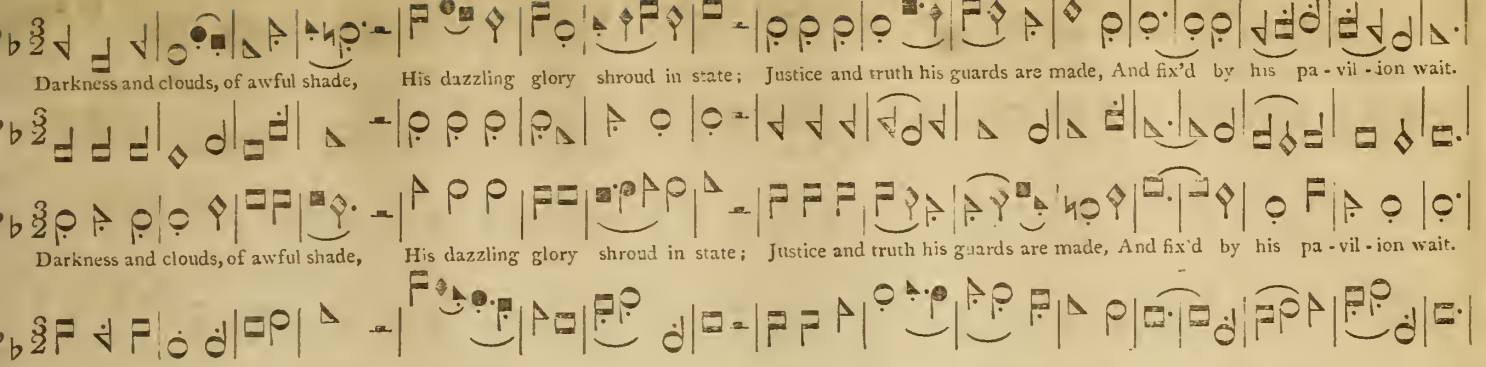
thousand tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill, Shall fill thy courts with sound - ing praise.

oderate.

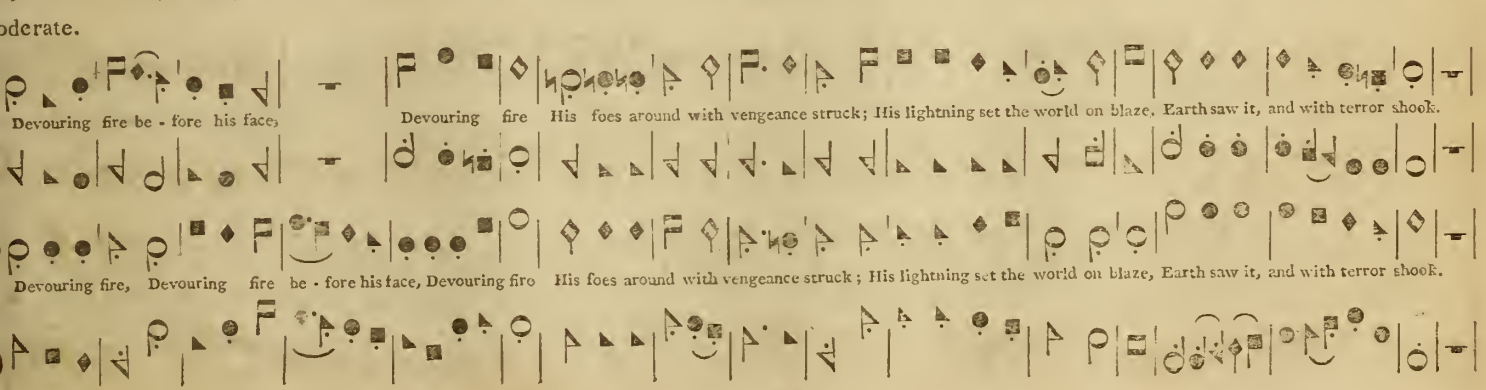
de, wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth must stand, When roll - ing
de, wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth must stand, When roll - ing
Soft.
Loud.
ars shall cease to move, shall cease to move, When roll - ing years shall cease to move, When roll - - ing years shall cease to move.
ears shall cease to move, shall cease to move, When roll - ing years shall cease to move, When roll - - ing years shall cease to move.


Je - ho - vah reigns, let all the earth, let all the earth, let all the earth rejoice, all, let all the earth In his just govern - ment rejoice; al
Let all the Isles with sac - red mirth, with sacred mirth, Let all the Isles rejoice, all, with sacred mirth, In his applause u - nite their voice, al
Je - ho - vah reigns, let all the earth, let all the earth, let all the earth rejoice, all, let all the earth
Repeat by the words set between the Counter and Tenor.
all, all, let all the earth In his jūst go - vernment rejoice;
rejoice, rejoice, let all the earth in his just go - vernment re - joice;
all, all, with sacred mirth, In his applause u - nite their voice.
Let all the Isles In his applause u - nite their voice.
all, all, let all the earth In his just go - vernment rejoice; rejoice, rejoice,
let all the earth in his just go - vernment re - joice;

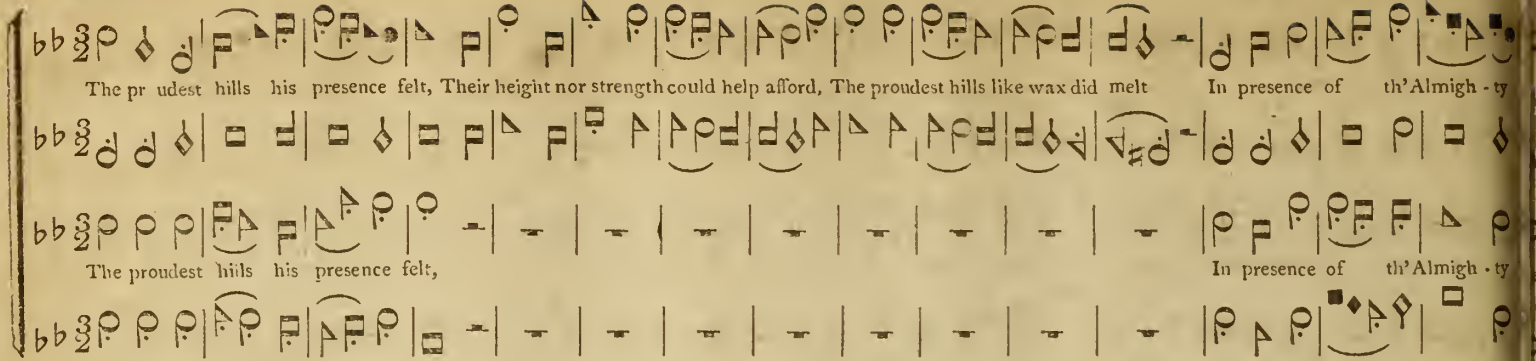
Moderate.


Darkness and clouds, of awful shade, His dazzling glory shroud in state; Justice and truth his guards are made, And fix'd by his pa - vil - ion wait.
Darkness and clouds, of awful shade, His dazzling glory shroud in state; Justice and truth his guards are made, And fix'd by his pa - vil - ion wait.

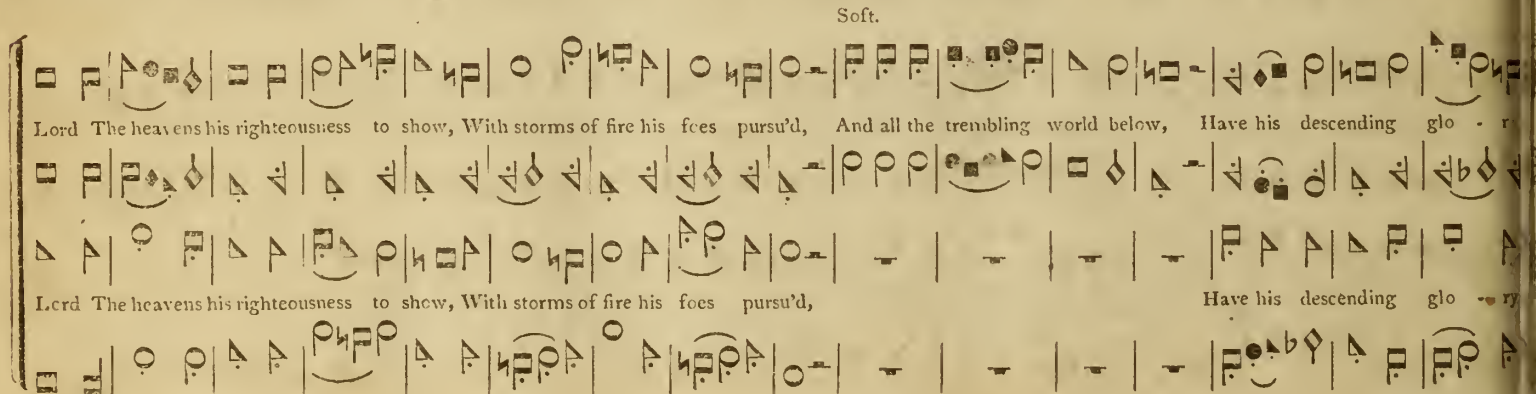
oderate.


Devouring fire be - fore his face, Devouring fire His foes around with vengeance struck; His lightning set the world on blaze, Earth saw it, and with terror shook.
Devouring fire, Devouring fire be - fore his face, Devouring fire His foes around with vengeance struck; His lightning set the world on blaze, Earth saw it, and with terror shook.

Moderate. Decrease. Loud.


The pr udest hills his presence felt, Their height nor strength could help afford, The proudest hills like wax did melt In presence of th' Almigh - ty
The proudest hills his presence felt, In presence of th' Almigh - ty

Soft.


Lord The heavens his righteousness to show, With storms of fire his foes pursu'd, And all the trembling world below, Have his descending glo - r
Lord The heavens his righteousness to show, With storms of fire his foes pursu'd, Have his descending glo - ry

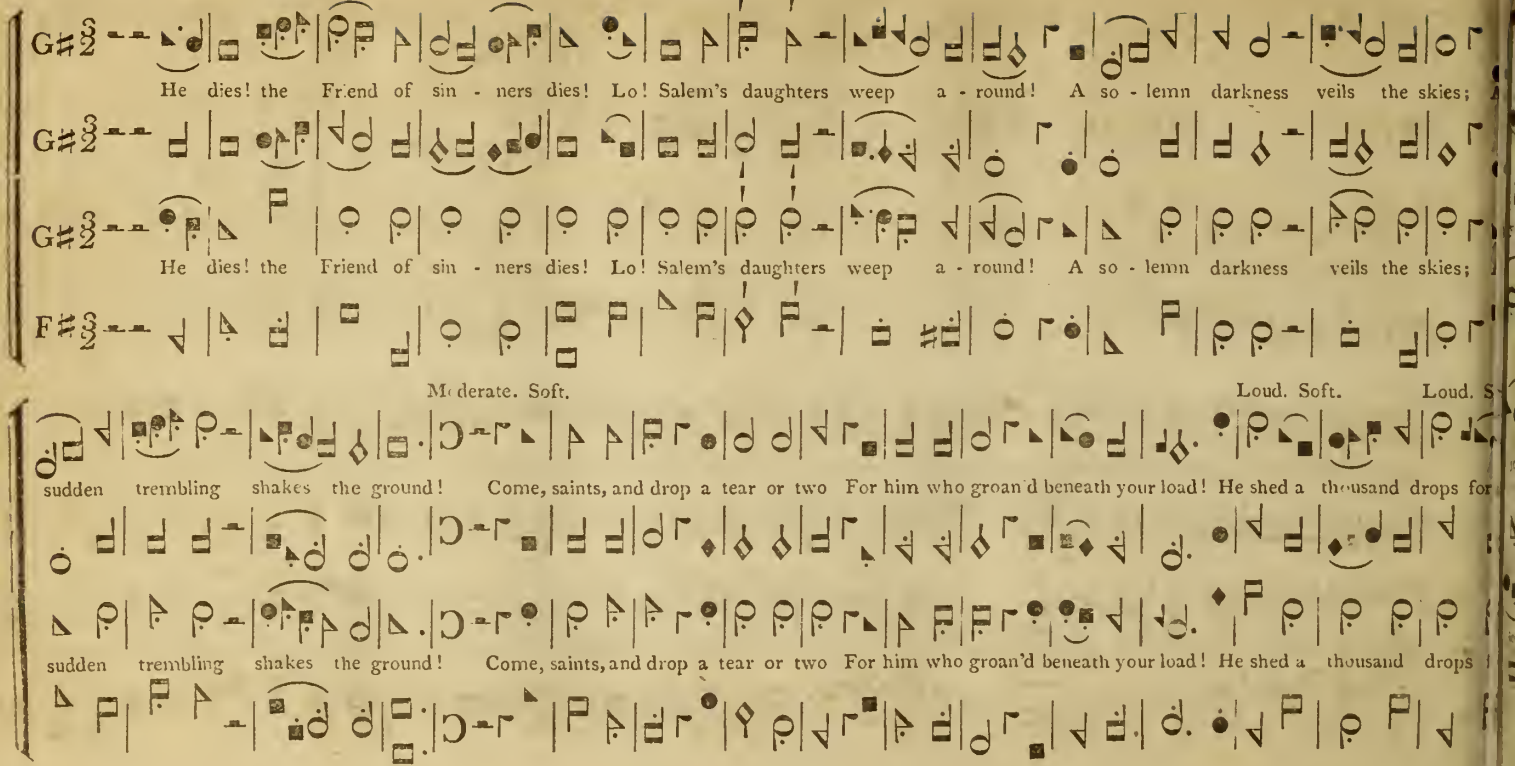
w'd. And Judah's daughters were o'erjoy'd; Because thy righteous judgments, Lord, Have pagan pride and power destroy'd.

w'd. Glad Sion of thy triumph heard, Because thy righteous judgments, Lord, Have pagan pride and power destroy'd.

vely.

Rejoice, ye righteous in the Lord; Memo - rials of his ho - li - ness, Deep in your faithful breasts record, And with your thankful tongues confess.

Rejoice, ye righteous in the Lord; Memo - rials of his ho - li - ness, Deep in your faithful breasts record, And with your thankful tongues confess.


He dies! the Friend of sin - ners dies! Lo! Salem's daughters weep a - round! A so - lemn darkness veils the skies;
He dies! the Friend of sin - ners dies! Lo! Salem's daughters weep a - round! A so - lemn darkness veils the skies;
Moderate. Soft.
Loud. Soft.
Loud. S
sudden trembling shakes the ground! Come, saints, and drop a tear or two For him who groan'd beneath your load! He shed a thousand drops for
sudden trembling shakes the ground! Come, saints, and drop a tear or two For him who groan'd beneath your load! He shed a thousand drops

Moderate. Affectionately.

Cheerful.

you, a thousand drops of richer blood. Here's love and grief be - yond de - gree, The Lord of glo - ry dies for men! But, lo! what sud - den

ou, a thousand drops of richer blood. Here's love and grief be - yond de - gree, The Lord of glo - ry dies for men! But, lo! what sud - den

Cheerful.

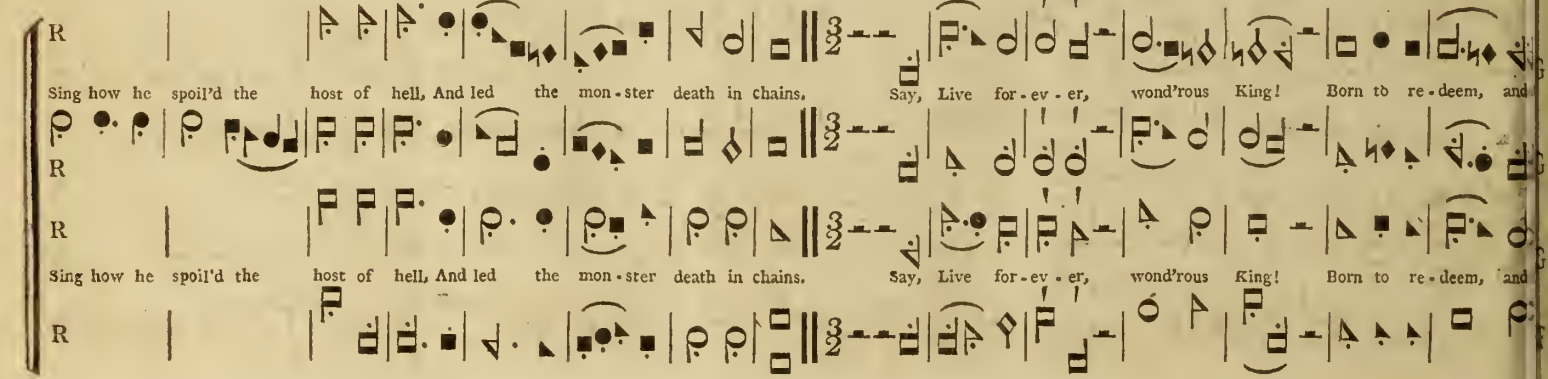
joys we see! Je - sus the dead re - vives a - gain. The ris - ing God forsakes the tomb! In vain the tomb for - bids his rise! Cher-

joys we see! Je - sus the dead re - vives a - gain. The ris - ing God forsakes the tomb! In vain the tomb for - bids his rise! Cher-

Soft.

ub - ic le - gions guard him home, And shout him wel - come to the skies! Break off your tears, ye saints! and tell How high our great De - liv'rer reigns
ub - ic le - gions guard him home, And shout him wel - come to the skies! Break off your tears, ye saints! and tell How high our great De - liv'rer reigns

Unisons. Repeat loud. Cheerful. Soft.


R
Sing how he spoil'd the host of hell, And led the mon - ster death in chains. Say, Live for - ev - er, wond'rous King! Born to re - deem, and
R
R
Sing how he spoil'd the host of hell, And led the mon - ster death in chains. Say, Live for - ev - er, wond'rous King! Born to re - deem, and
R

Loud.

ong to save! Then ask the monster, where's thy sting? And where's thy vic-to-ry, boast - ing grave? And where's thy vic-to-ry, boast - ing grave?

ong to save! Then ask the monster, where's thy sting? And where's thy vic-to-ry, boast - ing grave? And where's thy vic-to-ry, boast - ing grave?

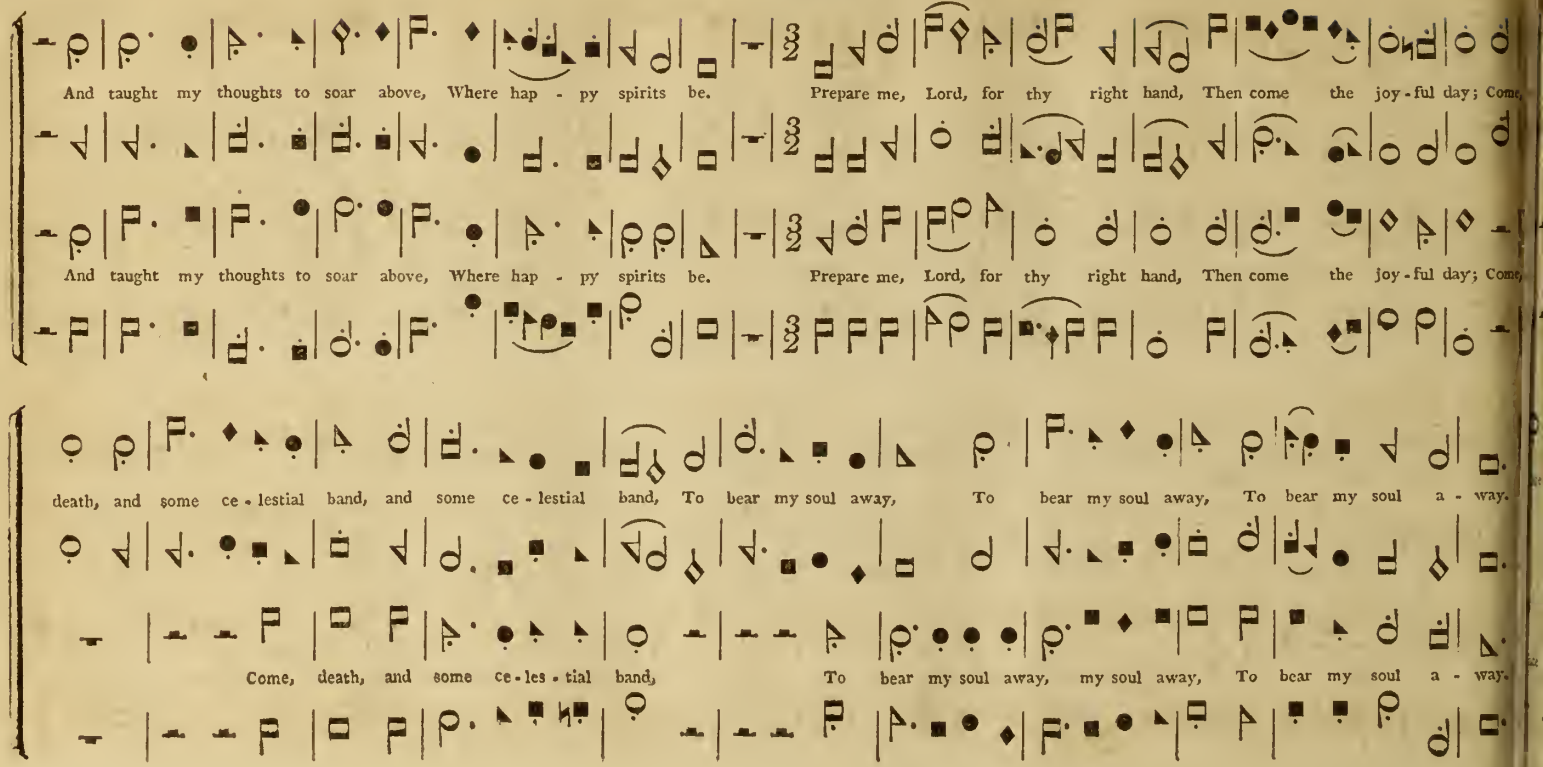
Moderate.

PARIS.

He is a God of sov'reign love, Who promis'd heaven to me, And taught my thoughts to soar above, to soar above, Where happy spirits be.

He is a God of sov'reign love, Who promis'd heaven to me, And taught my thoughts to soar above, to soar above, Where happy spirits be.

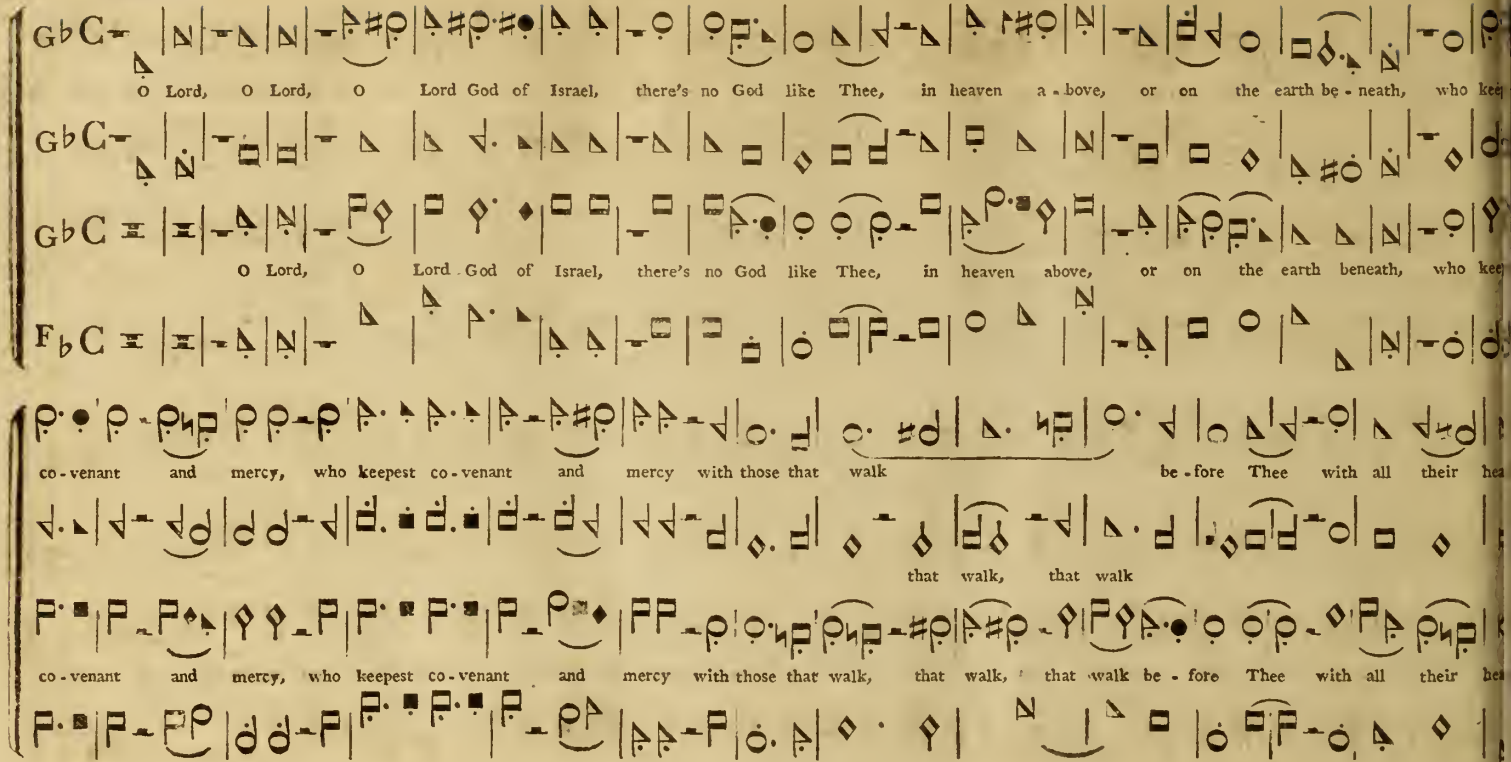
Moderate and Soft. Loud.

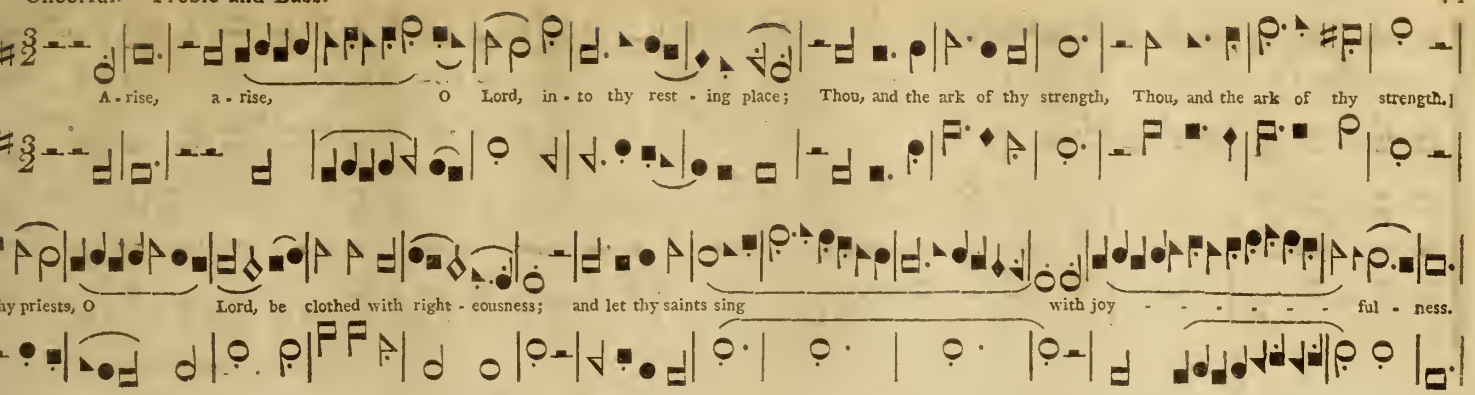

And taught my thoughts to soar above, Where hap - py spirits be.
Prepare me, Lord, for thy right hand, Then come the joy - ful day; Come,
And taught my thoughts to soar above, Where hap - py spirits be.
Prepare me, Lord, for thy right hand, Then come the joy - ful day; Come,
death, and some ce - lestial band, and some ce - lestial band, To bear my soul away, To bear my soul away, To bear my soul a - way.
Come, death, and some ce - les - tial band, To bear my soul away, my soul away, To bear my soul a - way.

Then, my Be-lov-ed, waft my soul Up to thy blest a-bode, Up to thy blest, thy blest abode, Up to thy blest a-bode; That face to
Then, my Be-lov-ed, waft my soul Up to thy blest abode, Up to thy blest abode, Up to thy blest abode; That face to

Loud. Slow.

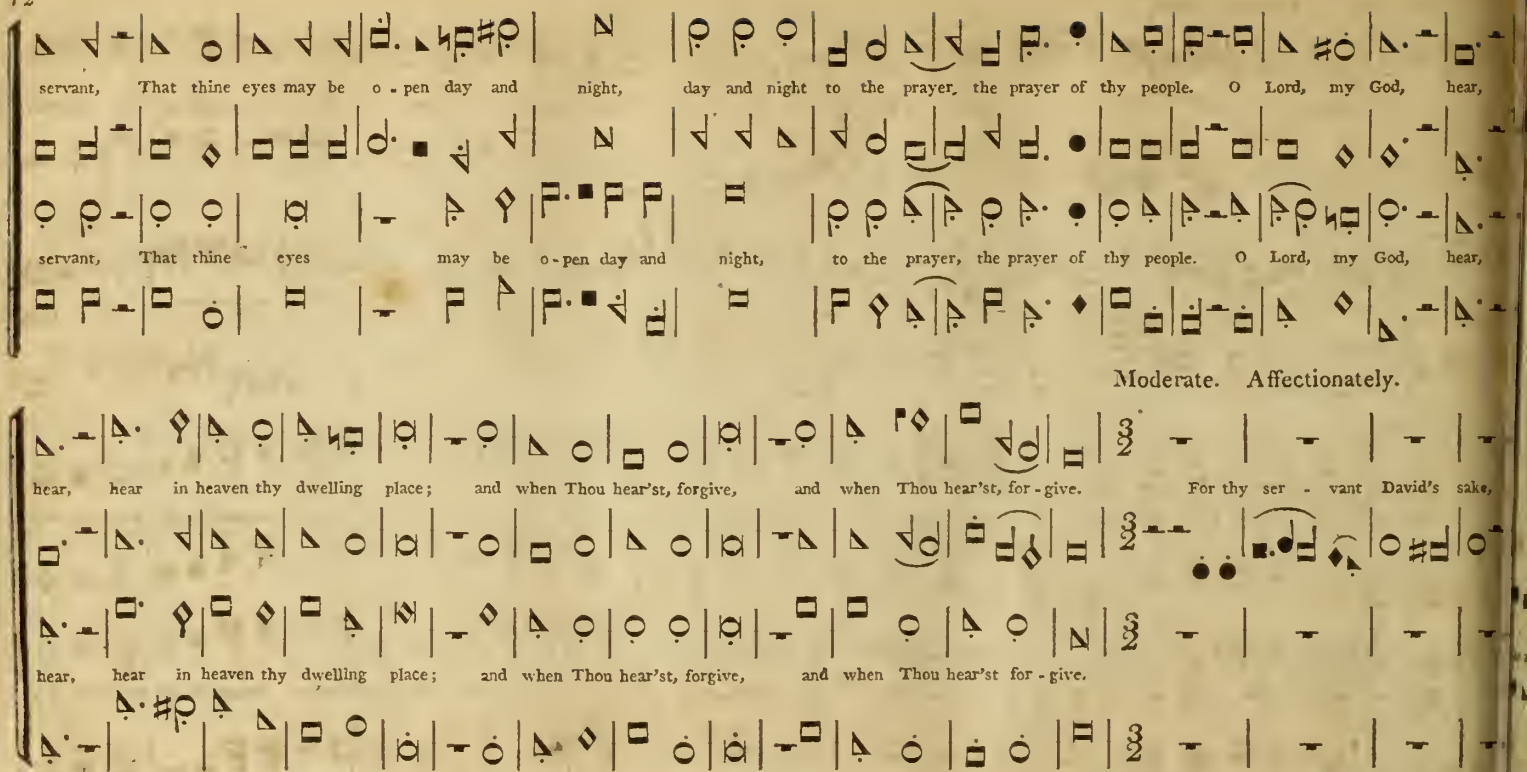
e I may behold, My Saviour and my God, That face to face I may behold, My Saviour and my God, My Sa-viour and my God.
e I may behold, My Saviour and my God, That face to face I may behold, My Saviour and my God, My Sa-viour and my God.

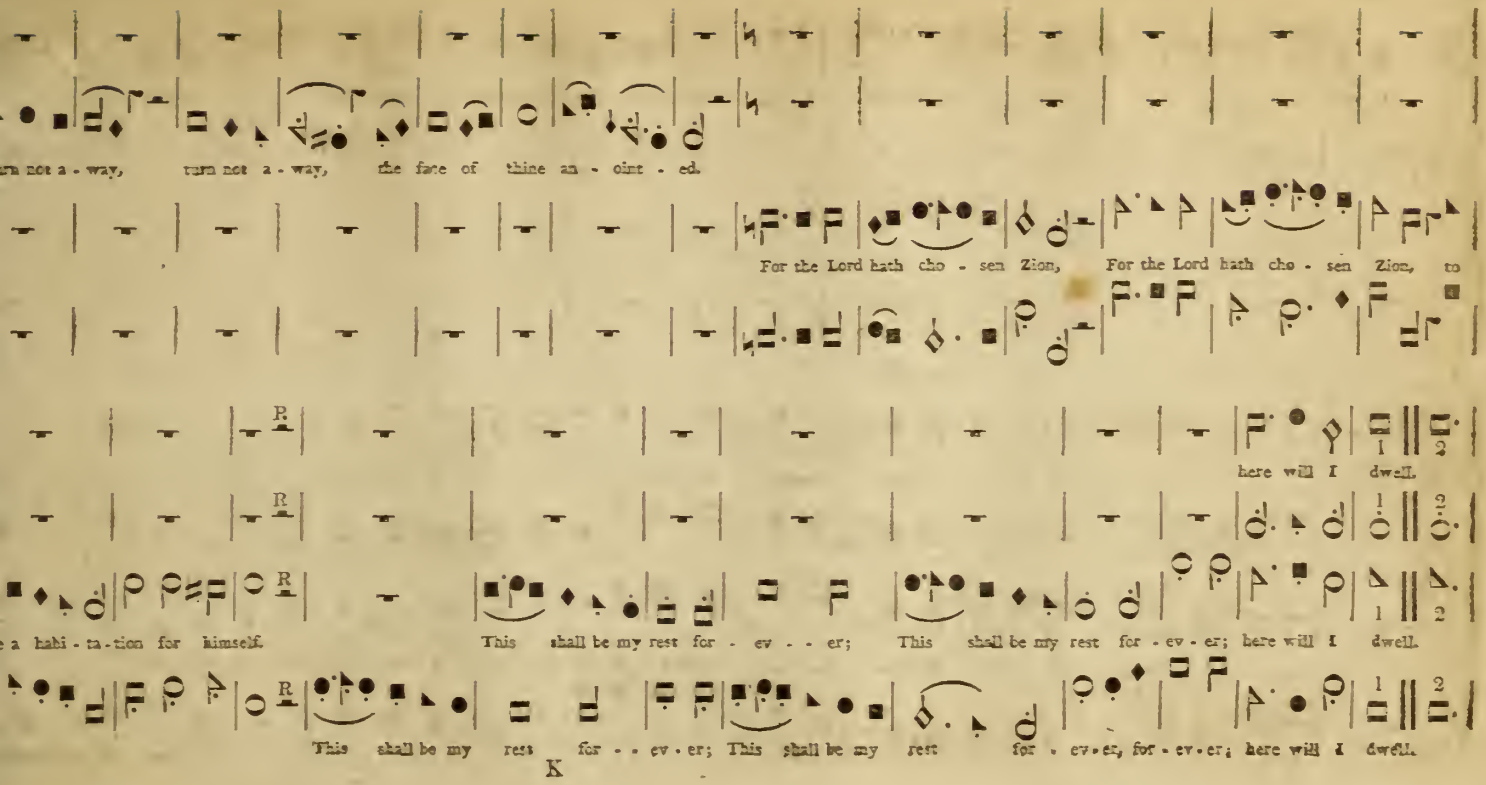

G♭C
O Lord, O Lord, O Lord God of Israel, there's no God like Thee, in heaven a-bove, or on the earth be-neath, who kee
G♭C
O Lord, O Lord, O Lord God of Israel, there's no God like Thee, in heaven above, or on the earth beneath, who kee
F♭C
co-venant and mercy, who keepest co-venant and mercy with those that walk be-fore Thee with all their hea
that walk, that walk
co-venant and mercy, who keepest co-venant and mercy with those that walk, that walk, that walk be-fore Thee with all their hea


A - rise, a - rise, O Lord, in - to thy rest - ing place; Thou, and the ark of thy strength, Thou, and the ark of thy strength.
ay priests, O Lord, be clothed with right - eousness; and let thy saints sing with joy - - - - - - ful - ness.

Moderate.

But will God indeed dwell on earth? Be - hold, the heaven, and the heaven of heavens cannot con - tain Thee! Yet have respect to the prayer of thy
But will God indeed dwell on earth? Be - hold, the heaven of heavens cannot contain Thee! Yet have respect to the prayer of thy


servant, That thine eyes may be o - pen day and night, day and night to the prayer, the prayer of thy people. O Lord, my God, hear,
servant, That thine eyes may be o - pen day and night, to the prayer, the prayer of thy people. O Lord, my God, hear,
Moderate. Affectionately.
hear, hear in heaven thy dwelling place; and when Thou hear'st, forgive, and when Thou hear'st, for - give. For thy ser - vant David's sake,
hear, hear in heaven thy dwelling place; and when Thou hear'st, forgive, and when Thou hear'st for - give.


rn not a - way, turn not a - way, the face of thine an - oint - ed.
For the Lord hath cho - sen Zion, For the Lord hath cho - sen Zion, to
here will I dwell.
e a habi - ta - tion for himself. This shall be my rest for - ev - - er; This shall be my rest for - ev - er; here will I dwell.
This shall be my rest for - - ev - er; This shall be my rest for - ev - er, for - ev - er; here will I dwell.

Soft.

I will deck her priests with health, I will deck her priests with health, with health; and her saints shall rejoice, rejoice, re-

Loud. Cheerful.

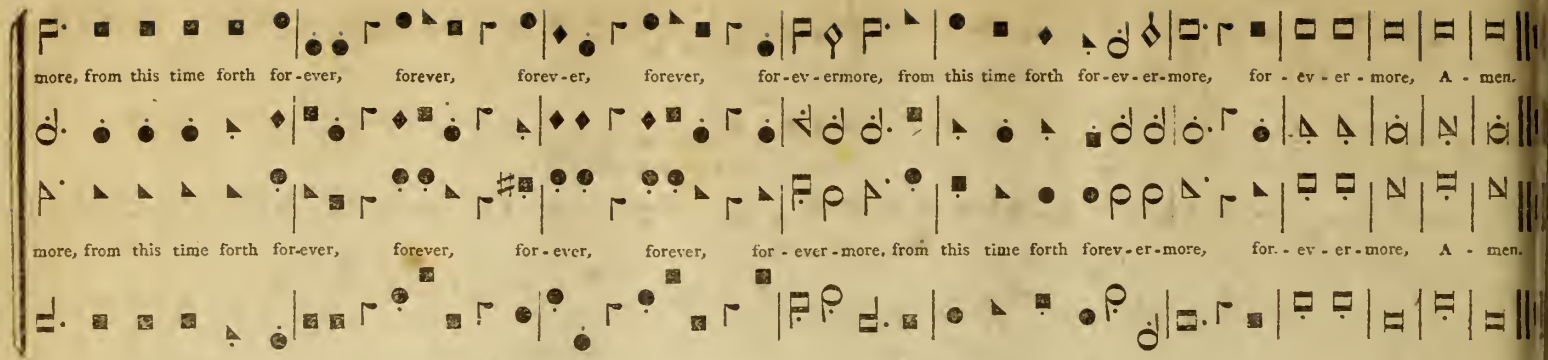
joice, re - joice and sing. Blessed, blessed, blessed be the Lord God of Israel, from

re - joice and sing. Blessed, blessed, blessed be the Lord God of Israel, from this time forth for - - - e - - - -

from this time forth for-

from this time forth for - - ev - er, from this time forth for-ever, for - ever, from this time forth for - ev - er, for - ev - er - more, from
this time forth for - - ev - - - er, for - ev - - - er, for-ever, from this time forth for - ev - er,
er, for - ev - er, for - ever, forever, for-ever, from this time forth for - - - ev - - er, for - ev - er, for - ev - er - more,
ev - - er, for-ever, for-ever, from this time forth for - - ev - - er, from this time forth for - ev - er,
his time forth forever, from this time forth for-ev-er, for-ev - - - - - - - - er, forev - er - more, forev - er -
for - ev - - - - - - - - - - er, for - ev - er, for-ever, forev - er - more, from this time forth for - ever,
for-ev - er -
from this time forth for-ev-er, for-ev - - - - - - - - - er, for-ev - er-more, from this time forth for - ever,

Slow.


more, from this time forth for-ever, forever, forev-er, forever, for-ev-ermore, from this time forth for-ev-er-more, for - ev - er - more, A - men.
more, from this time forth for-ever, forever, for-ever, forever, for-ever-more, from this time forth forev-er-more, for. - ev - er - more, A - men.

Moderate. DENBIGH. Soft.

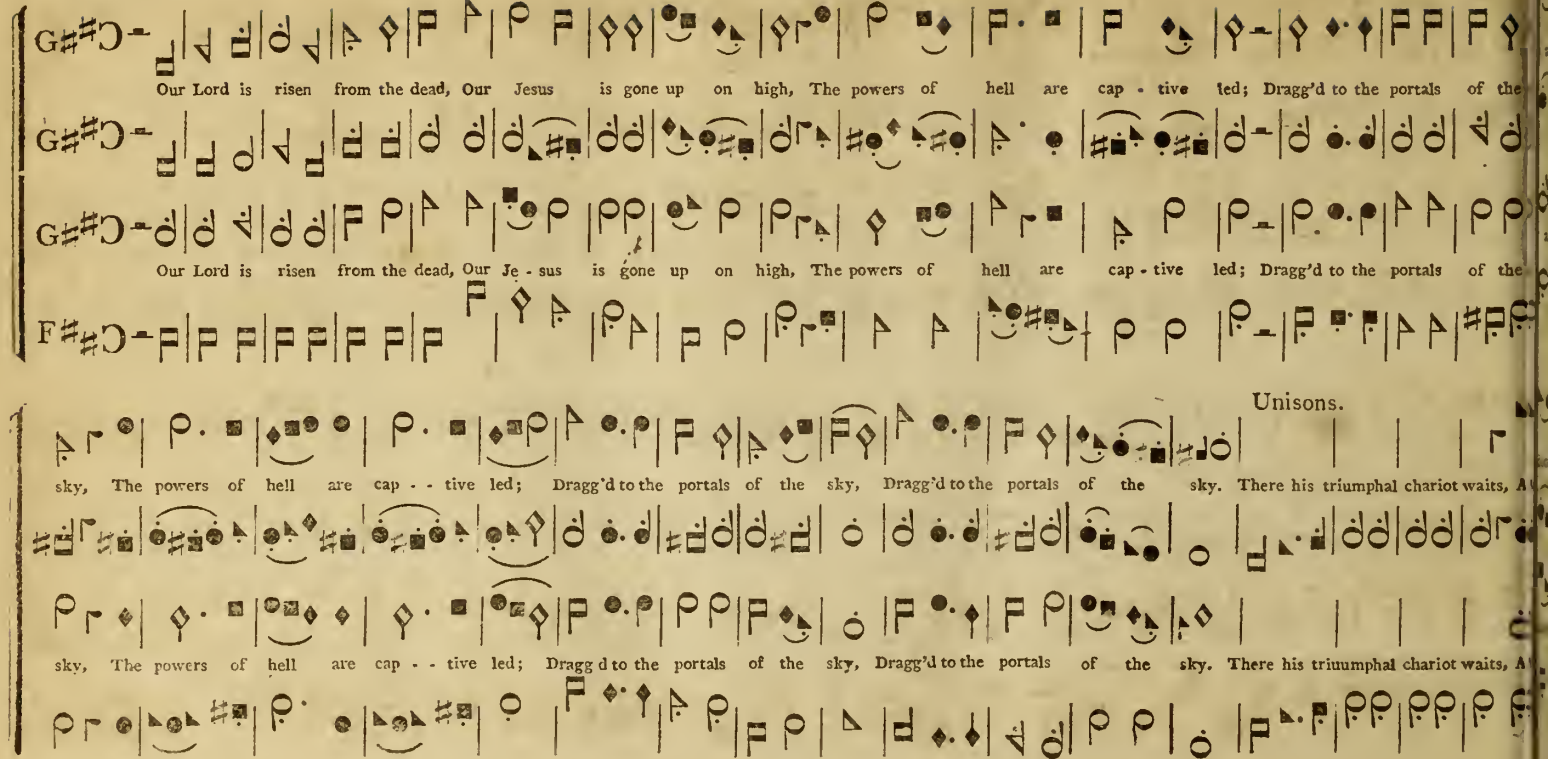
From all that dwell be - low the skies, Let the Cre - - a - tor's praise a - - rise; Let the Re - deem - er's name be sung Thro'
From all that dwell be - low the skies, Let the Cre - a - tor's praise a - - rise; Let the Re - deem - er's name be sung

Loud.

ev' - - ry land, by ev' - - ry tongue. E - ter - nal are thy mer - - cies, Lord; E - ter - - nal truth at - tends thy word; Thy praise shall sound from
by ev' - - ry tongue. E - ter - nal are thy mer - cies, Lord; E - ter - - nal truth at - tends thy word; Thy praise shall sound from

Soft. Slow and loud. Soft. Loud. Moderate.

more to shore, Till suns shall rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more.
more to shore, Till suns shall rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more.


Our Lord is risen from the dead, Our Jesus is gone up on high, The powers of hell are cap - tive led; Dragg'd to the portals of the
Our Lord is risen from the dead, Our Je - sus is gone up on high, The powers of hell are cap - tive led; Dragg'd to the portals of the
Unisons.
sky, The powers of hell are cap - - tive led; Dragg'd to the portals of the sky, Dragg'd to the portals of the sky. There his triumphal chariot waits, A
sky, The powers of hell are cap - - tive led; Dragg'd to the portals of the sky, Dragg'd to the portals of the sky. There his triumphal chariot waits, A

angels chant the solemn lay; Lift up your heads ye heavenly gates, Ye ev - er - lasting doors give way. Lift up your heads ye heavenly gates, Ye ev - er - lasting

angels chant the solemn lay; Lift up your heads ye heavenly gates, Ye ev - er - lasting doors give way. Lift up your heads ye heavenly gates, Ye ev - er - lasting

Moderate and Soft.

oors give way. Loose all your bars of mas - sy light, And wide un - fold the ra - - diant scene, He claims these mansions as his right, Re - ceive the

oors give way. Loose all your bars of mas - sy light, And wide un - fold the ra - - diant scene, He claims these mansions as his right, Re - ceive the

King of glo - - - ry in, He claims these mansions as his right, Re - ceive the King of glo - - ry in, Re - ceive the King of glo - - ry in

King of glo - - - ry in, He claims these mansions as his right, Re - ceive the King of glo - - ry in, Re - ceive the King of glo - - ry in

Loose all your bars of mas - sy light, And wide un - fold the ra - diant scene, He claims these mansions as his right, Receive the King of glo - r

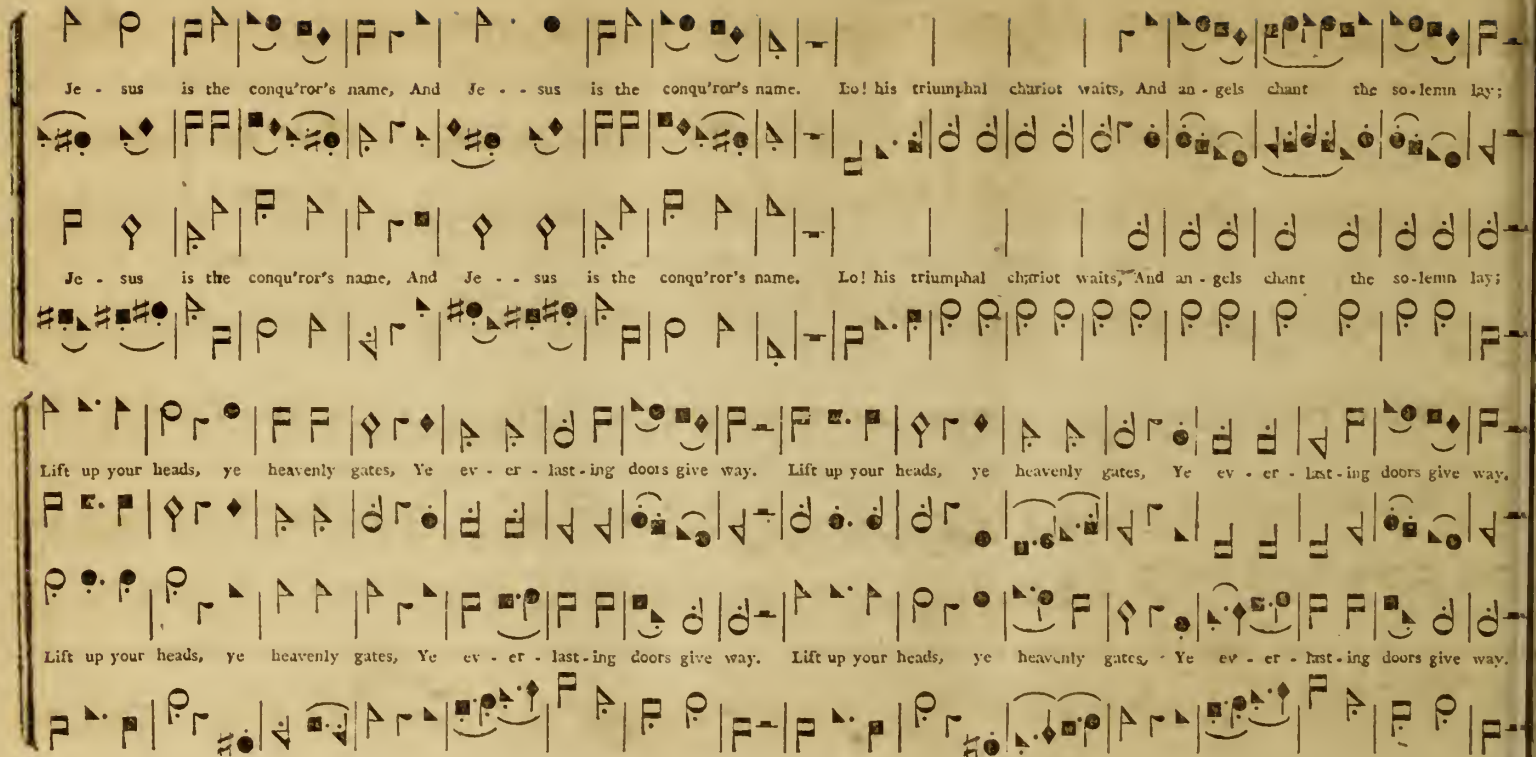
Loose all your bars of mas - sy light, And wide un - fold the ra - diant scene, He claims these mansions as his right, Receive the King of glo - r

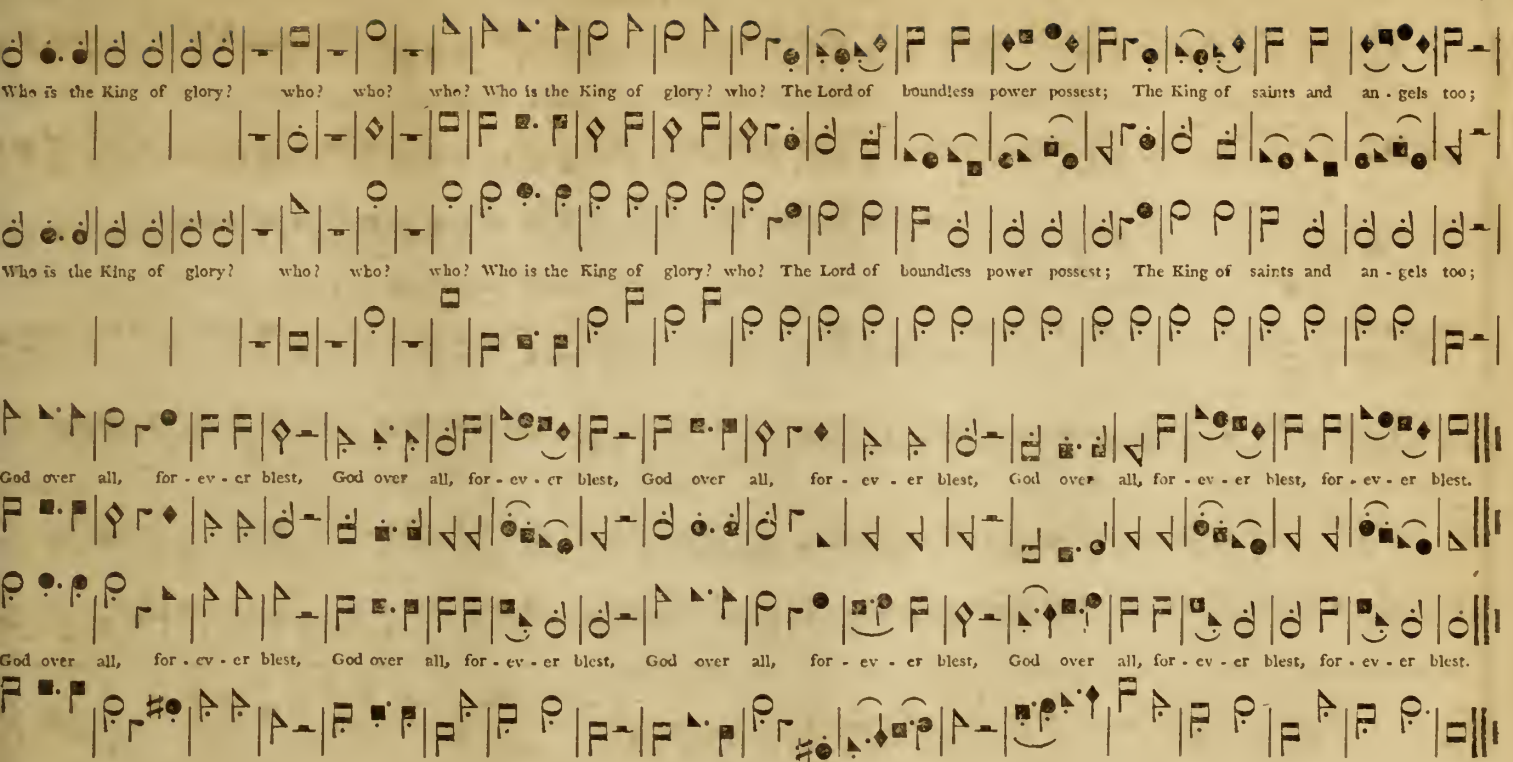
in, He claims these man - sions as his right, Re - ceive the King of glo - ry in, Re - ceive the King of glo - ry in. Who is the King of glo - ry?

in, He claims these man - sions as his right, Re - ceive the King of glo - ry in, Re - ceive the King of glo - ry in. Who is the King of glo - ry?

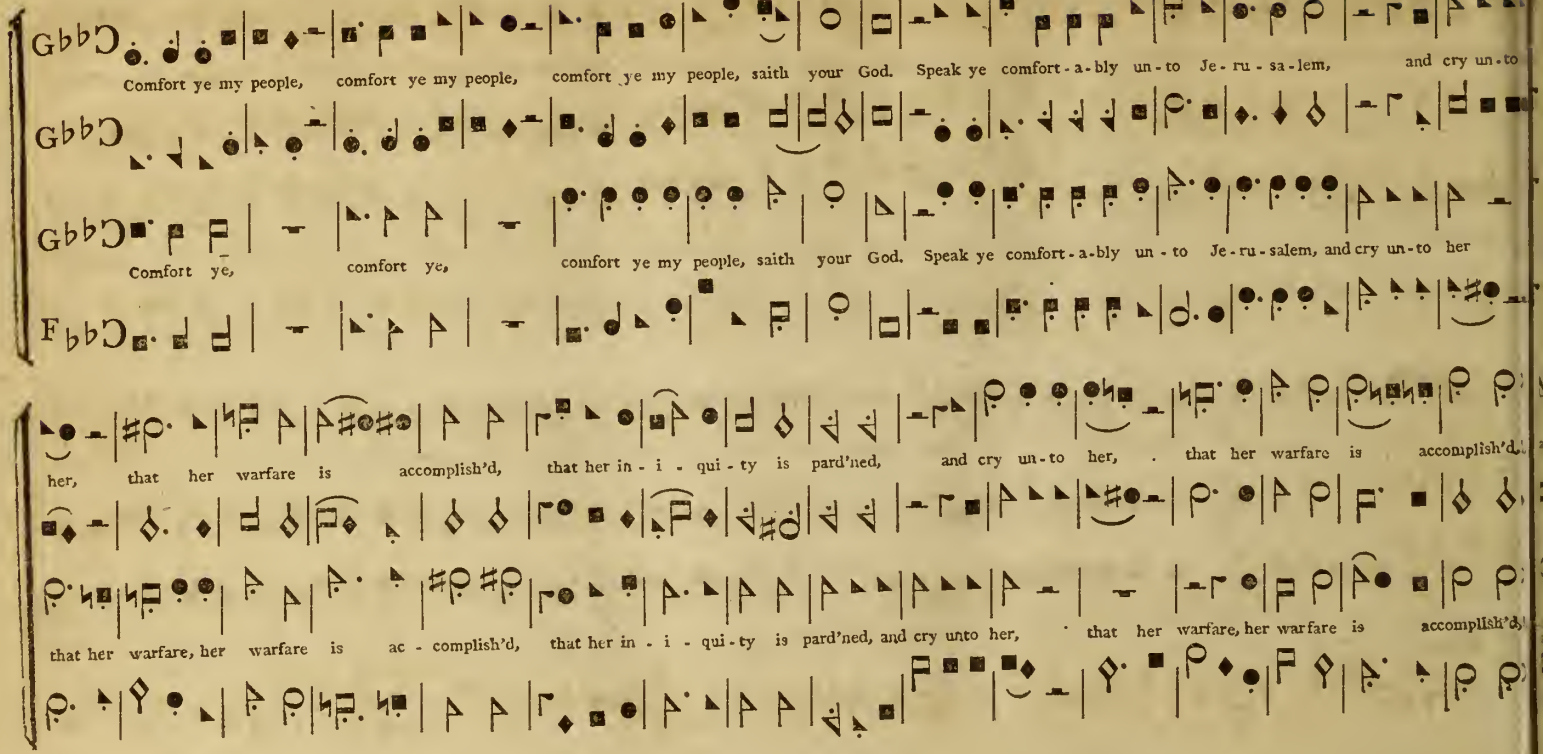
who? who? Who is the King of glory? who? The Lord that all his foes o'ercame, The world, sin, death, and hell o'erthrew; And Je - sus is the conqu'ror's name, And

who? who? Who is the King of glory? who? The Lord that all his foes o'ercame, The world, sin, death, and hell o'erthrew; And Je - sus is the conqu'ror's name, And


Je - sus is the conqu'ror's name, And Je - - sus is the conqu'ror's name. Lo! his triumphal chariot waits, And an - gels chant the so - lemn lay;
Je - sus is the conqu'ror's name, And Je - - sus is the conqu'ror's name. Lo! his triumphal chariot waits, And an - gels chant the so - lemn lay;
Lift up your heads, ye heavenly gates, Ye ev - er - last - ing doors give way. Lift up your heads, ye heavenly gates, Ye ev - er - last - ing doors give way.
Lift up your heads, ye heavenly gates, Ye ev - er - last - ing doors give way. Lift up your heads, ye heavenly gates, Ye ev - er - last - ing doors give way.


Who is the King of glory? who? who? who? Who is the King of glory? who? The Lord of boundless power possest; The King of saints and an - gels too;
Who is the King of glory? who? who? who? Who is the King of glory? who? The Lord of boundless power possest; The King of saints and an - gels too;
God over all, for - ev - er blest, God over all, for - ev - er blest, God over all, for - ev - er blest, God over all, for - ev - er blest, for - ev - er blest.
God over all, for - ev - er blest, God over all, for - ev - er blest, God over all, for - ev - er blest, God over all, for - ev - er blest, for - ev - er blest.

Moderate. Affectionately.


Comfort ye my people, comfort ye my people, comfort ye my people, saith your God. Speak ye comfort-a-bly un-to Je-ru-sa-lem, and cry un-to
Comfort ye, comfort ye, comfort ye my people, saith your God. Speak ye comfort-a-bly un-to Je-ru-salem, and cry un-to her
her, that her warfare is accomplish'd, that her in-i-qui-ty is pard'ned, and cry un-to her, that her warfare is accomplish'd.
that her warfare, her warfare is ac-complish'd, that her in-i-qui-ty is pard'ned, and cry unto her, that her warfare, her warfare is accomplish'd,

that her in - i - - qui - ty is pard'ned. And the glo - ry of the Lord shall be reveal'd, and all flesh shall see it to - gether, and

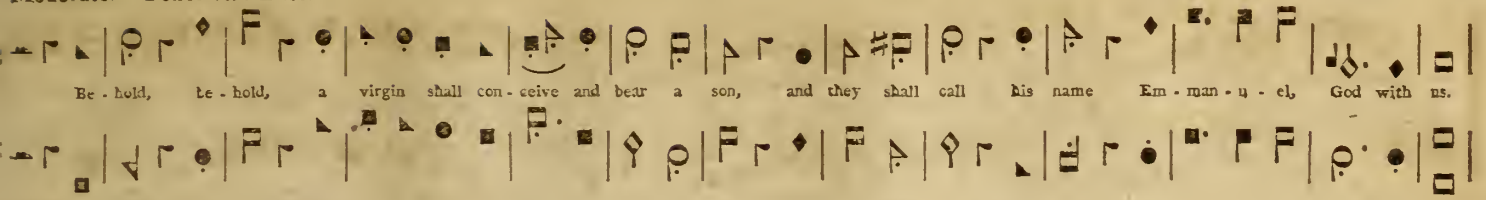
that her in - i - qui - ty is pard'ned. And the glo - ry of the Lord, the glory of the Lord shall be reveal'd, and all flesh shall see it together, and

all flesh shall see it to - gether, And the glo - ry of the Lord shall be reveal'd, the glo - ry of the Lord shall be reveal'd, the glory of the Lord shal

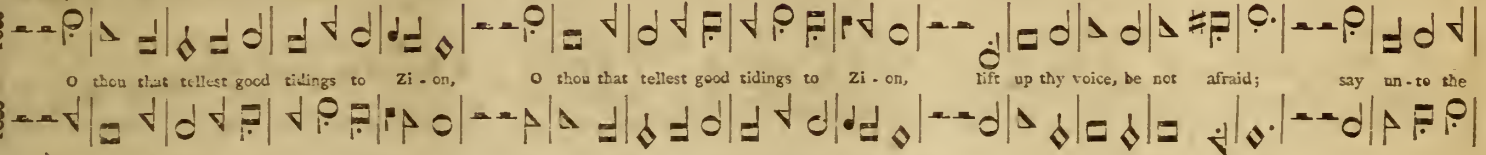
all flesh shall see it to - gether, And the glory of the Lord shall be reveal'd, the glory of the Lord shall be reveal'd, the glory of the Lord shall

be reveal'd, And the glo - - - - - ry of the Lord shall be reveal'd, And the glo - - - - - - - - ry of the Lord shall be reveal'd, and
be reveal'd, the glo - ry of the Lord shall be reveal'd, And the glo - - - - - - - - ry of the Lord shall be reveal'd, and
Soft.
Loud.
Soft.
Loud.
Slow.
all flesh shall see it to - gether, and all flesh shall see it to - gether; for the mouth of the Lord hath spoken it, for the mouth of the Lord hath spoken it.
all flesh shall see it to - gether, and all flesh shall see it to - gether; for the mouth of the Lord hath spoken it, for the mouth of the Lord hath spoken it.

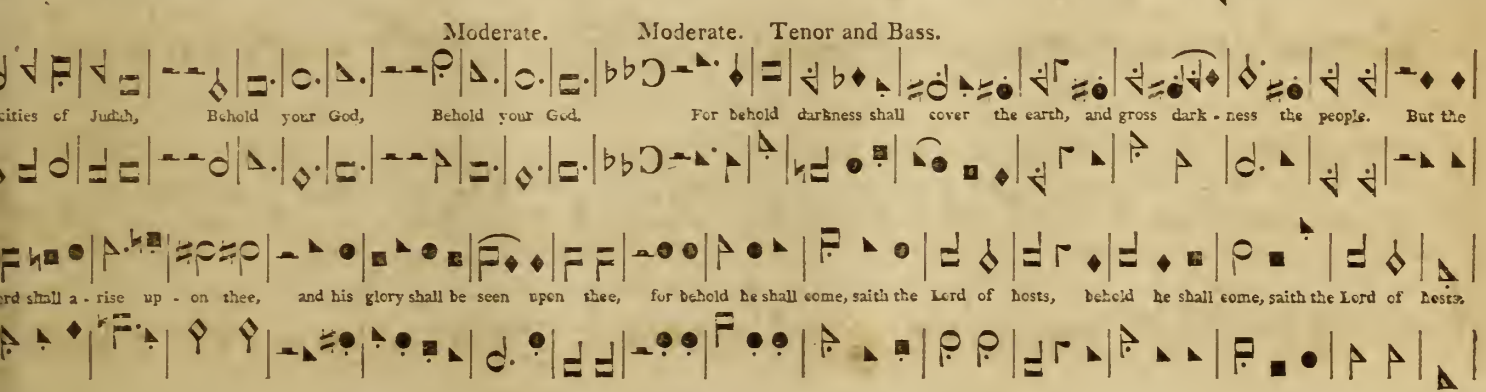
Moderate. Tenor and Bass. Loud. Soft.



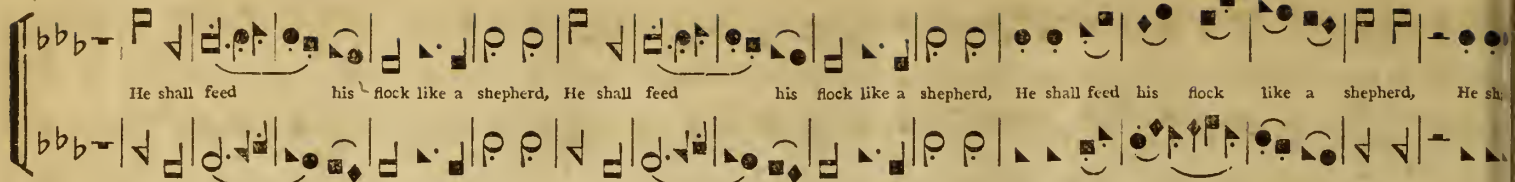
Lively. Treble and Counter.

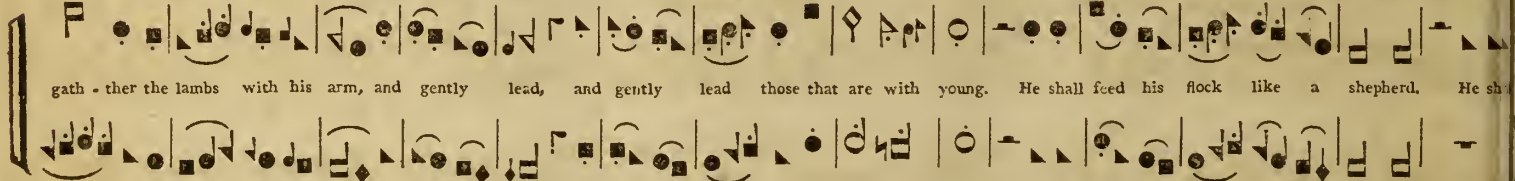

O thou that tellest good tidings to Zi - on, O thou that tellest good tidings to Zi - on, lift up thy voice, be not afraid; say un - to the

Moderate. Moderate. Tenor and Bass.

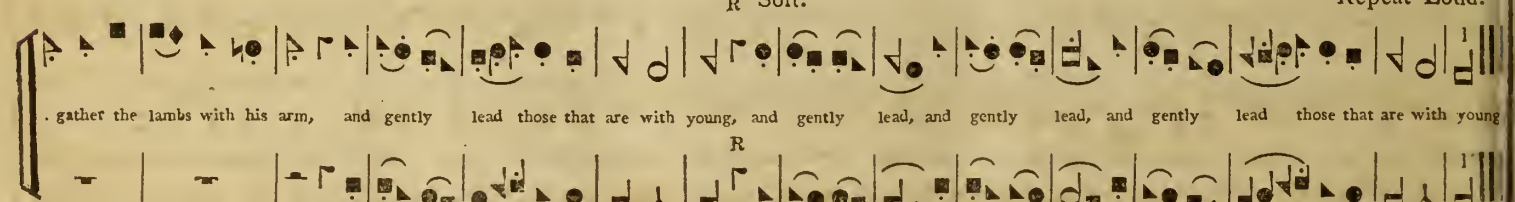

cities of Judah, Behold your God, Behold your God. For behold darkness shall cover the earth, and gross dark - ness the people. But the
rd shall a - rise up - on thee, and his glory shall be seen upon thee, for behold he shall come, saith the Lord of hosts, behold he shall come, saith the Lord of hosts.

Soft. Loud.

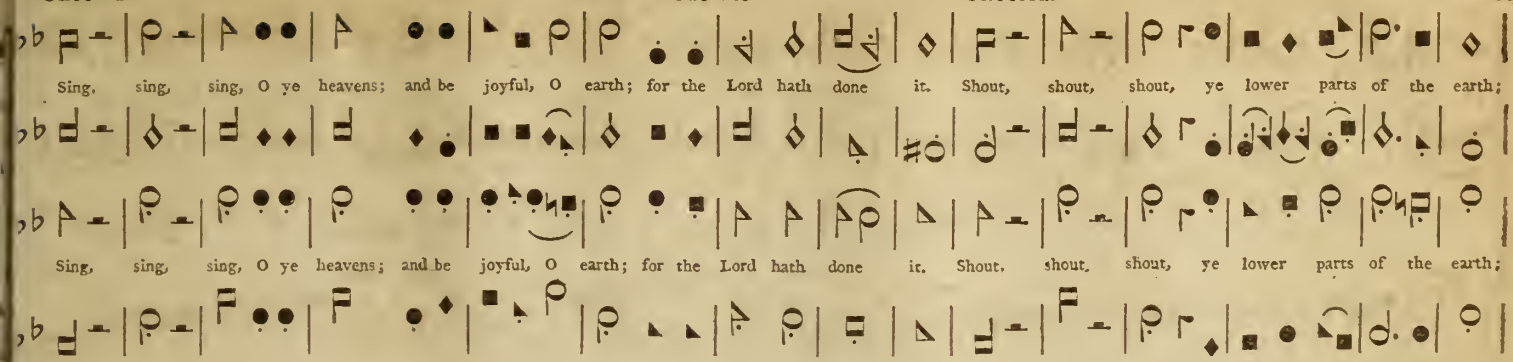

He shall feed his flock like a shepherd, He shall feed his flock like a shepherd, He shall feed his flock like a shepherd, He sh


gath - ther the lambs with his arm, and gently lead, and gently lead those that are with young. He shall feed his flock like a shepherd. He sh

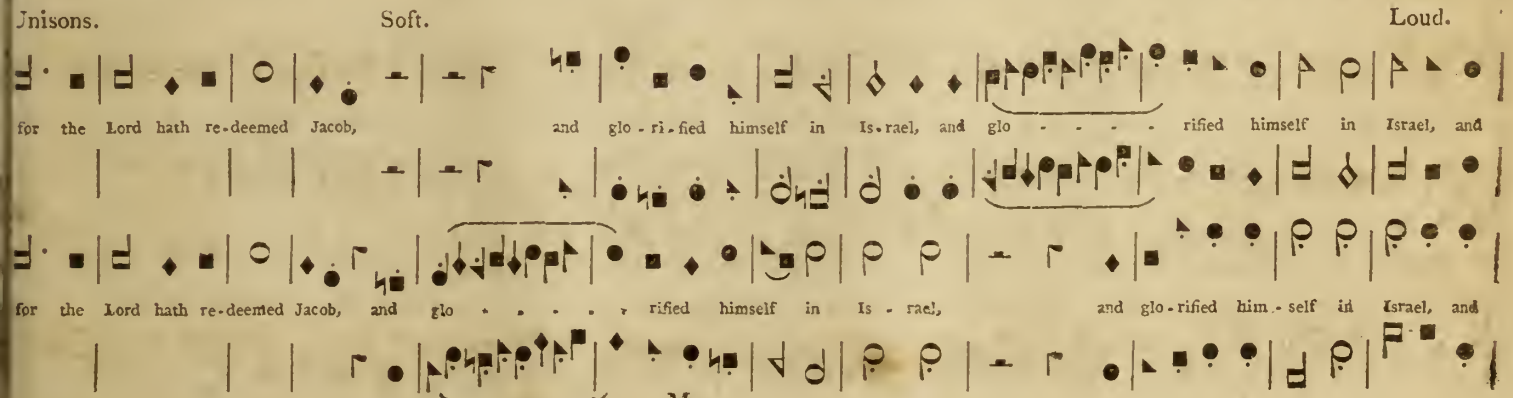
R Soft. Repeat Loud.


. gather the lambs with his arm, and gently lead those that are with young, and gently lead, and gently lead, and gently lead those that are with young
R

Cheerful. Moderate. Cheerful.


Sing, sing, sing, O ye heavens; and be joyful, O earth; for the Lord hath done it. Shout, shout, shout, ye lower parts of the earth;
Sing, sing, sing, O ye heavens; and be joyful, O earth; for the Lord hath done it. Shout, shout, shout, ye lower parts of the earth;

Unisons. Soft. Loud.


for the Lord hath re-deemed Jacob, and glo-ri-fied himself in Is-rael, and glo - - - - - rified himself in Israel, and
for the Lord hath re-deemed Jacob, and glo - - - - - rified himself in Is - rael, and glo-rified him-self in Israel, and

Soft. Loud

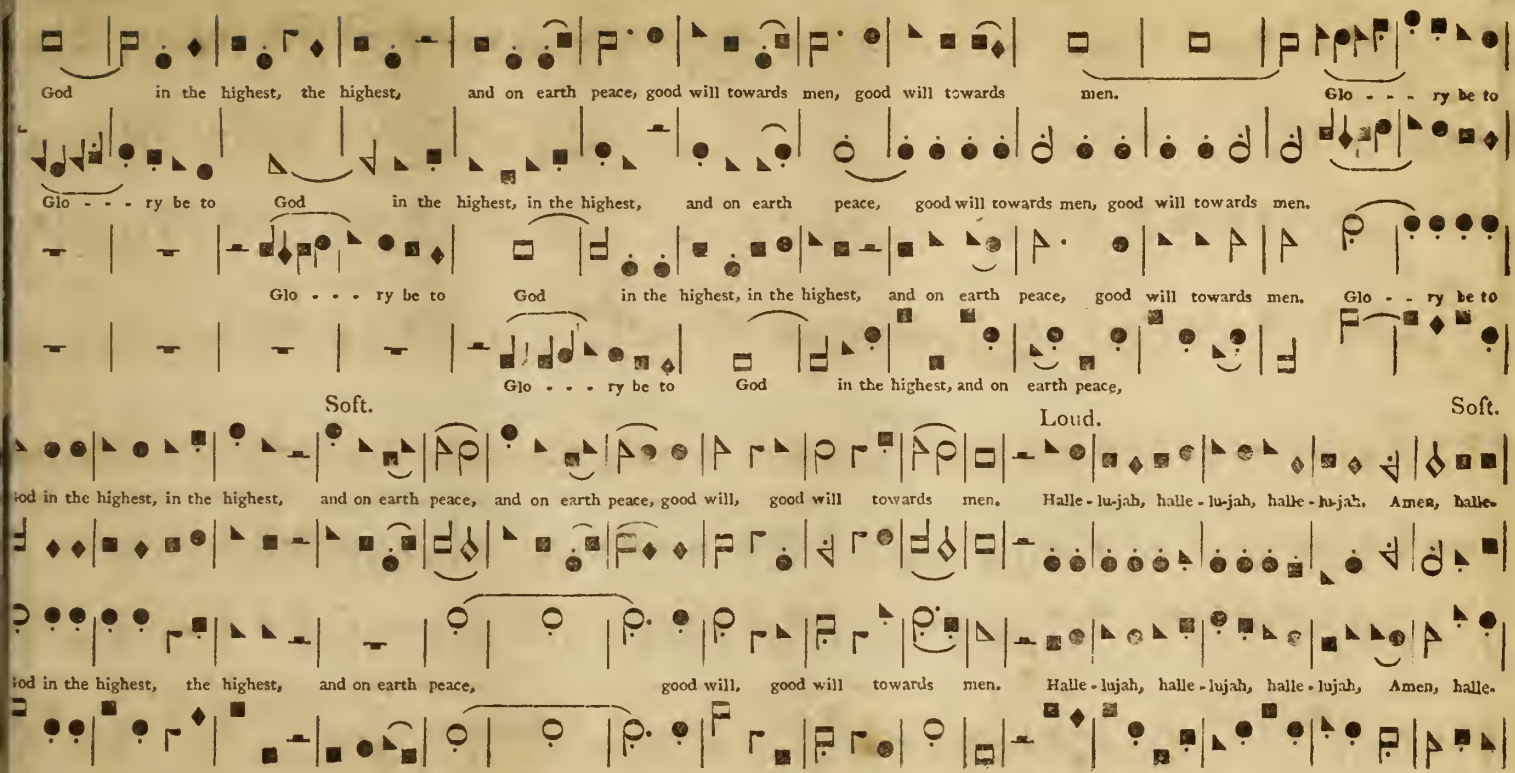
glo - - - - - - - - - - - - - - - - ri - fied himself in Israel, For un - to us a child is born, un - to us a son is given, and th

glo - - - - - - - - - - - - - - - - ri - fied himself in Israel, For un - to us a child is born, un - to us a son is given, and th

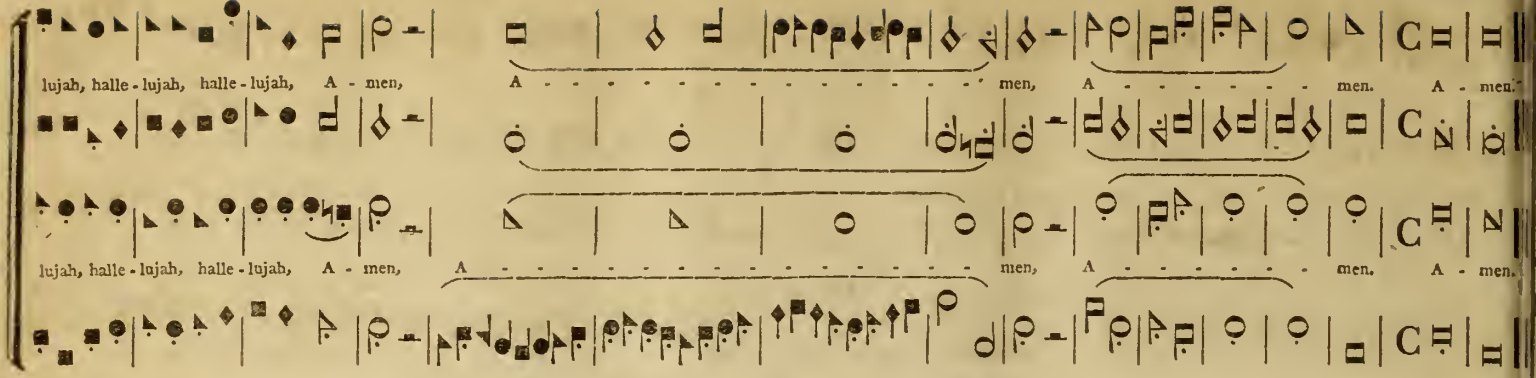
Moderate. Cheerful.

government shall be up - on his shoulder; and he shall save his people from their sins, and he shall save his peo - ple from their sins. Glo - - - ry be

government shall be up - on his shoulder; and he shall save his people from their sins, and he shall save his peo - ple from their sins.

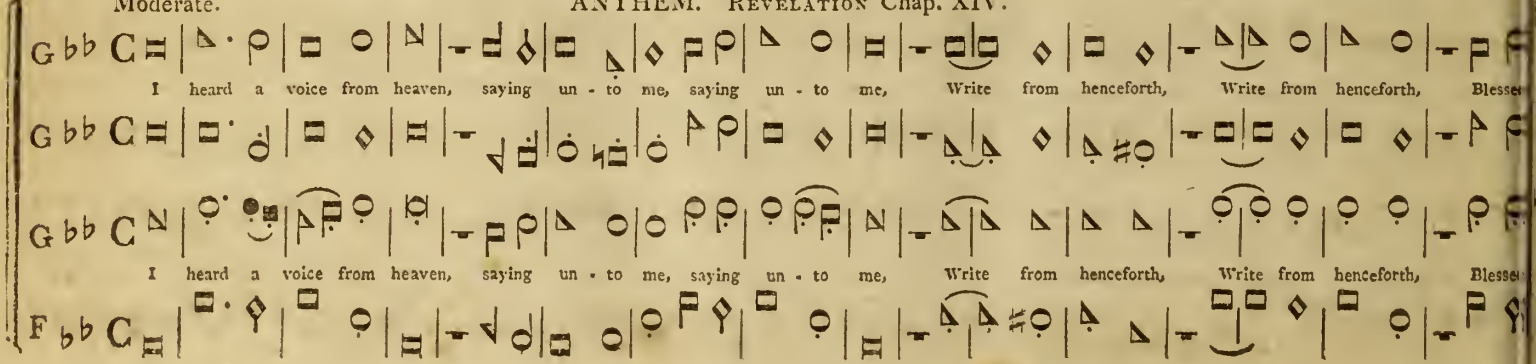

God in the highest, the highest, and on earth peace, good will towards men, good will towards men. Glo - - - ry be to
Glo - - - ry be to God in the highest, in the highest, and on earth peace, good will towards men, good will towards men.
Glo - - - ry be to God in the highest, in the highest, and on earth peace, good will towards men. Glo - - ry be to
Glo - - - ry be to God in the highest, and on earth peace,
Soft.
Loud.
Soft.
God in the highest, in the highest, and on earth peace, and on earth peace, good will, good will towards men. Halle - lu-jah, halle - lu-jah, halle - lu-jah. Amen, halle-
God in the highest, the highest, and on earth peace, good will, good will towards men. Halle - lujah, halle - lujah, halle - lujah, Amen, halle.

Loud. Moderate.



Moderate.

ANTHEM. Revelation Chap. XIV.


I heard a voice from heaven, saying un - to me, saying un - to me, Write from henceforth, Write from henceforth, Blesse
I heard a voice from heaven, saying un - to me, saying un - to me, Write from henceforth, Write from henceforth, Blesse

re the dead who die in the Lord. Ev - en so, ev - en so, saith the Spi - rit, for they rest from their

for they

re the dead who die in the Lord. Ev - en so, ev - en so, saith the Spi - rit, for they rest from their la - bors, from their

for they rest

la - bors, from their la - bors, they rest from their la - bors, from their la - bors, they rest from their la - bors, from their la - bors.

rest from their la - bors, from their la - bors, they rest from their la - bors,

la - bors, they rest from their la - bors, they rest from their la - bors, from their la - bors, from their la - bors.

from their la - bors, from their la - bors, they rest

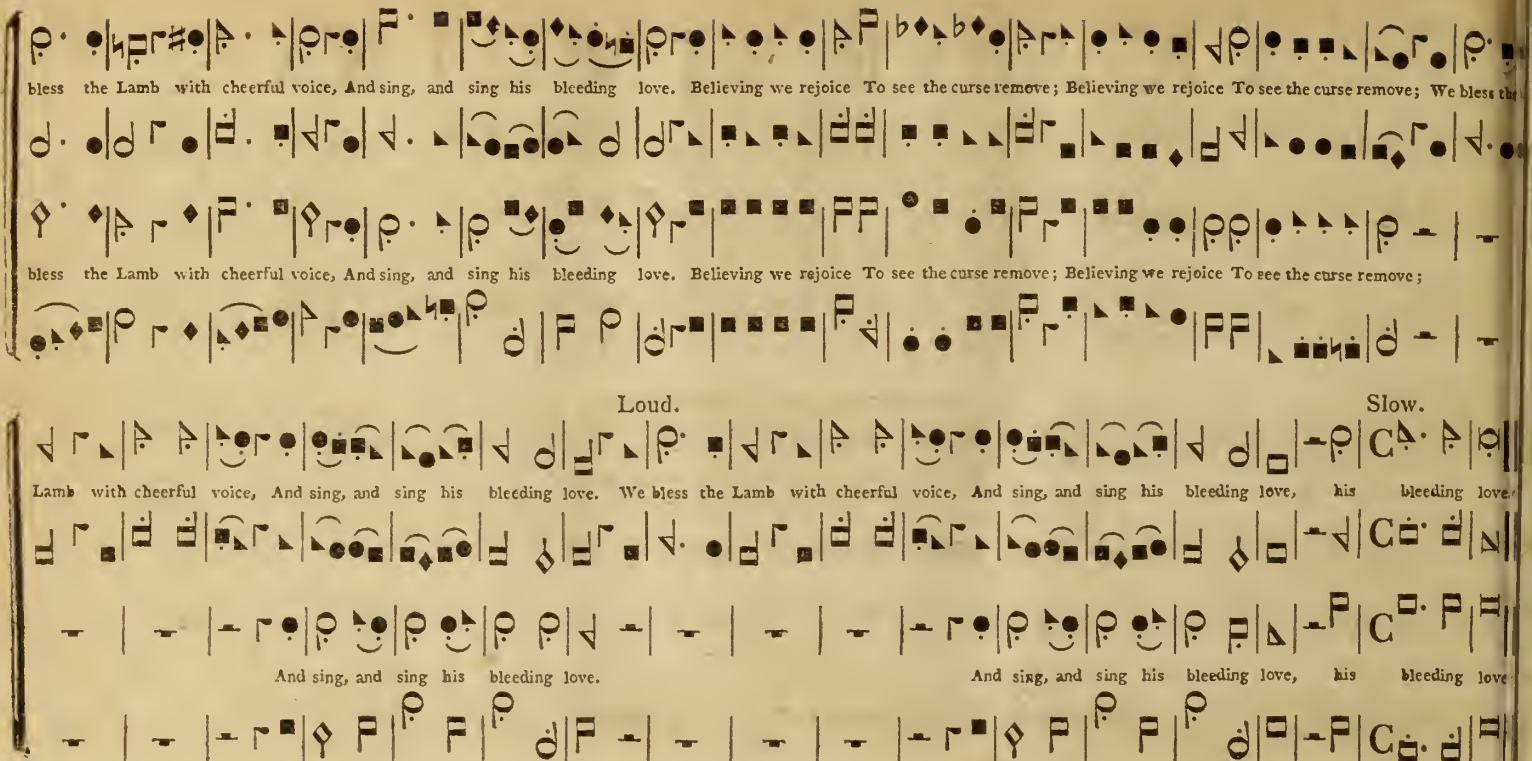
Not all the blood, not all the blood of beasts On Jew-ish altars, on Jewish altars slain, Could give the guil-ty conscience peace, Or wash, or wash a-way the stain.
Not all the blood, not all the blood of beasts On Jew-ish altars, on Jewish altars slain, Could give the guil-ty conscience peace, Or wash, or wash a-way the stain.
But Christ, but Christ the heaven-ly Lamb, Takes all our sins, our sins a-way; A sacri-fice of no-bler name, And richer, richer blood than they!
the heavenly Lamb, our sins a-way; A sacrifice of nobler name, And richer, rich-er blood than they!

Moderate. Treble and Bass.

My faith would lay her hand On that dear head of thine, While like a pe - ni - tent I stand, And there con - fess my sin.
My soul looks back to see The burdens thou didst bear, When hang - ing on th' ac - curs - ed tree, And hopes, and hopes her guilt was there.

Cheerful. Soft. Loud.

Believing we rejoice To see the curse remove; Believing we rejoice To see the curse remove; We bless the Lamb with cheerful voice, And sing, and sing his bleeding love. We
Believing we rejoice To see the curse remove; Believing we rejoice To see the curse remove; We bless the Lamb with cheerful voice, And sing, and sing his bleeding love. We


bless the Lamb with cheerful voice, And sing, and sing his bleeding love. Believing we rejoice To see the curse remove; Believing we rejoice To see the curse remove; We bless the
bless the Lamb with cheerful voice, And sing, and sing his bleeding love. Believing we rejoice To see the curse remove; Believing we rejoice To see the curse remove;
Loud.
Slow.
Lamb with cheerful voice, And sing, and sing his bleeding love. We bless the Lamb with cheerful voice, And sing, and sing his bleeding love, his bleeding love
And sing, and sing his bleeding love.
And sing, and sing his bleeding love, his bleeding love

THE

ART OF SINGING;

IN THREE PARTS;

TO WIT,

I. THE MUSICAL PRIMER,
II. THE CHRISTIAN HARMONY,
III. THE MUSICAL MAGAZINE.

By ANDREW LAW.

PRINTED UPON THE AUTHOR'S NEW PLAN,
WITH SEVEN CHARACTERS.

PART THIRD.

PHILADELPHIA:
Printed by Jane Aitken, No. 71, North Third Street.

DISTRICT OF PENNSYLVANIA, TO WIT:

BE IT REMEMBERED, That on the twenty fourth day of February, in the thirty fourth year of the Indepen ence of the United States of America, A. D. 1810, ANDREW LAW, of the said district, hath deposited in this Office, t title of a Book, the right whereof he claims as Author, in the words following, to wit:

"The Art of Singing; in three parts; to wit, I. The Musical Primer, II. The Christian Harmony, III. The Musical M gazine. By ANDREW LAW. Printed upon the Author's new plan, with seven characters. Part third."

In conformity to the act of the Congress of the United States, intituled, "An act for the encouragement of learning, by secu ing the copies of Maps, Charts, and Books, to the Author's and Proprietor's of such Copies during the times therein mentione And also to the Act, entitled "An Act supplementary to an Act, entitled, "An Act for the encouragement of Learning, by secu ing the copies of Maps, Charts, and Books to the Author's and Proprietor's of such copies during the times therein mentioned and extending the benefits thereof to the Arts of Designing, engraving, and Etching historical and other prints.

D. CALDWELL, CLERK
OF THE DISTRICT OF PENNSYLVANIA.

THE

MUSICAL MAGAZINE;

BEING THE

THIRD PART OF THE ART OF SINGING;

CONTAINING A VARIETY OF

ANTHEMS AND FAVOURITE PIECES.

A PERIODICAL PUBLICATION.

BY ANDREW LAW.

NUMBER SECOND.

PHILADELPHIA:

PRINTED BY JANE AITKEN, No. 71, NORTH THIRD STREET.

ADVERTISEMENT.

SEVENTY one pages of music will be added to this number, and an index of all the music contained in this and in the first number of the Musical Magazine, which together, will form a volume of two hundred pages.

Those who wish to preserve this part, to bind with the other parts, must not trim off any part of it.

The plan on which this music is printed, is very simple, and very easily comprehended. Those who have any knowledge of the Art of Singing in any way whatever, if they will be at the trouble of learning the brief view of the plan, which is here given, they can perform the music printed in this way.

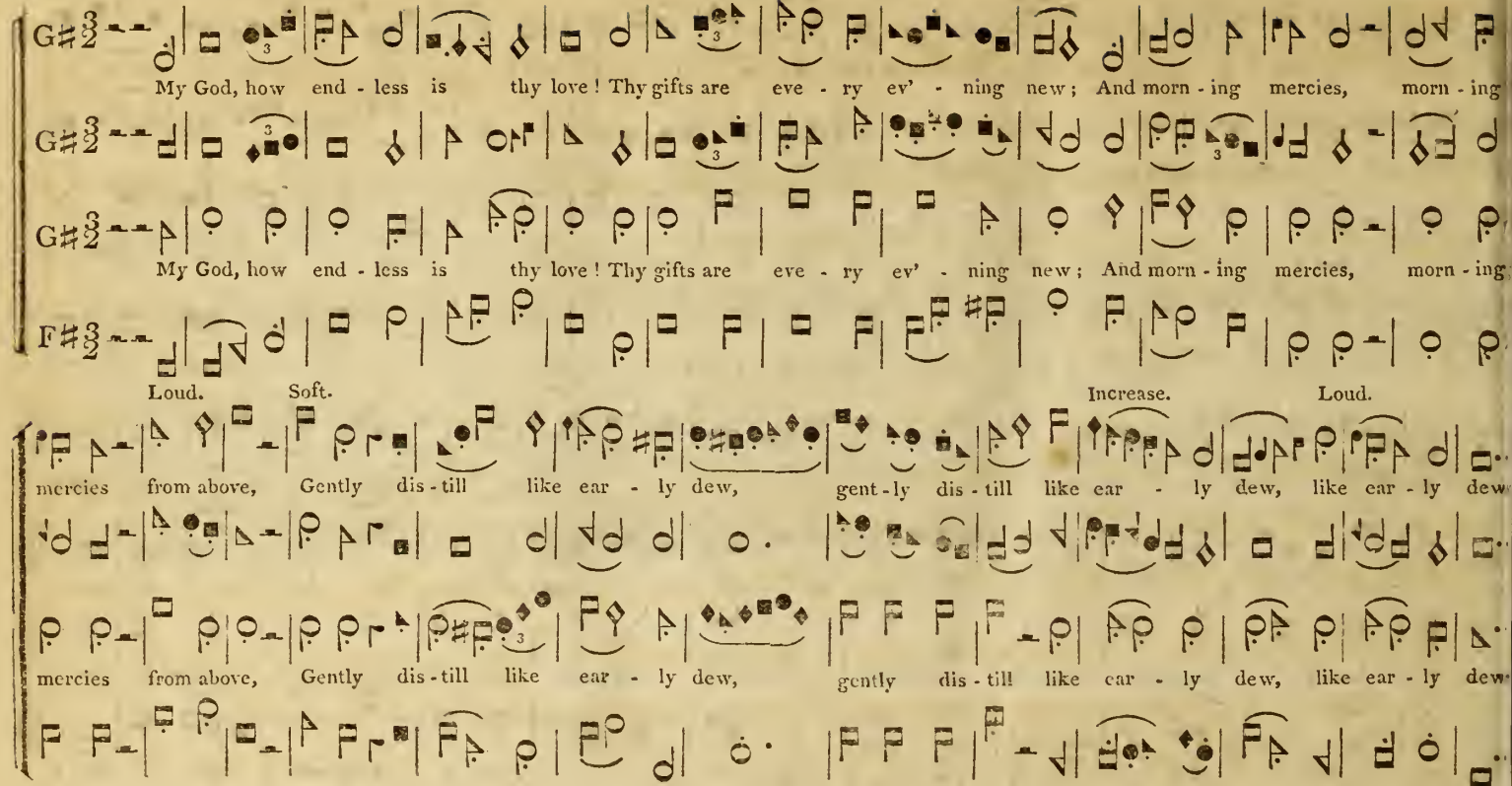
This plan has only one scale for all the parts and all the keys in music; which scale is composed of seven simple characters, to wit; ◇ □ ○ △ and the □ ○ △ with a dot over, or under each of them. The ◇ is me; the □ is faw; the ○ is sol; and the △ is law. Those who use seven syllables, can add such syllables as they chuse for the three notes with the dot.

In the sharp key, the □ is the first degree of the key; the ○ is the second degree; the △ is the third degree; the □ with the dot, is the fourth degree; the ○ with the dot, is the fifth degree; the △ with the dot, is the sixth degree; and the ◇ is the seventh degree.

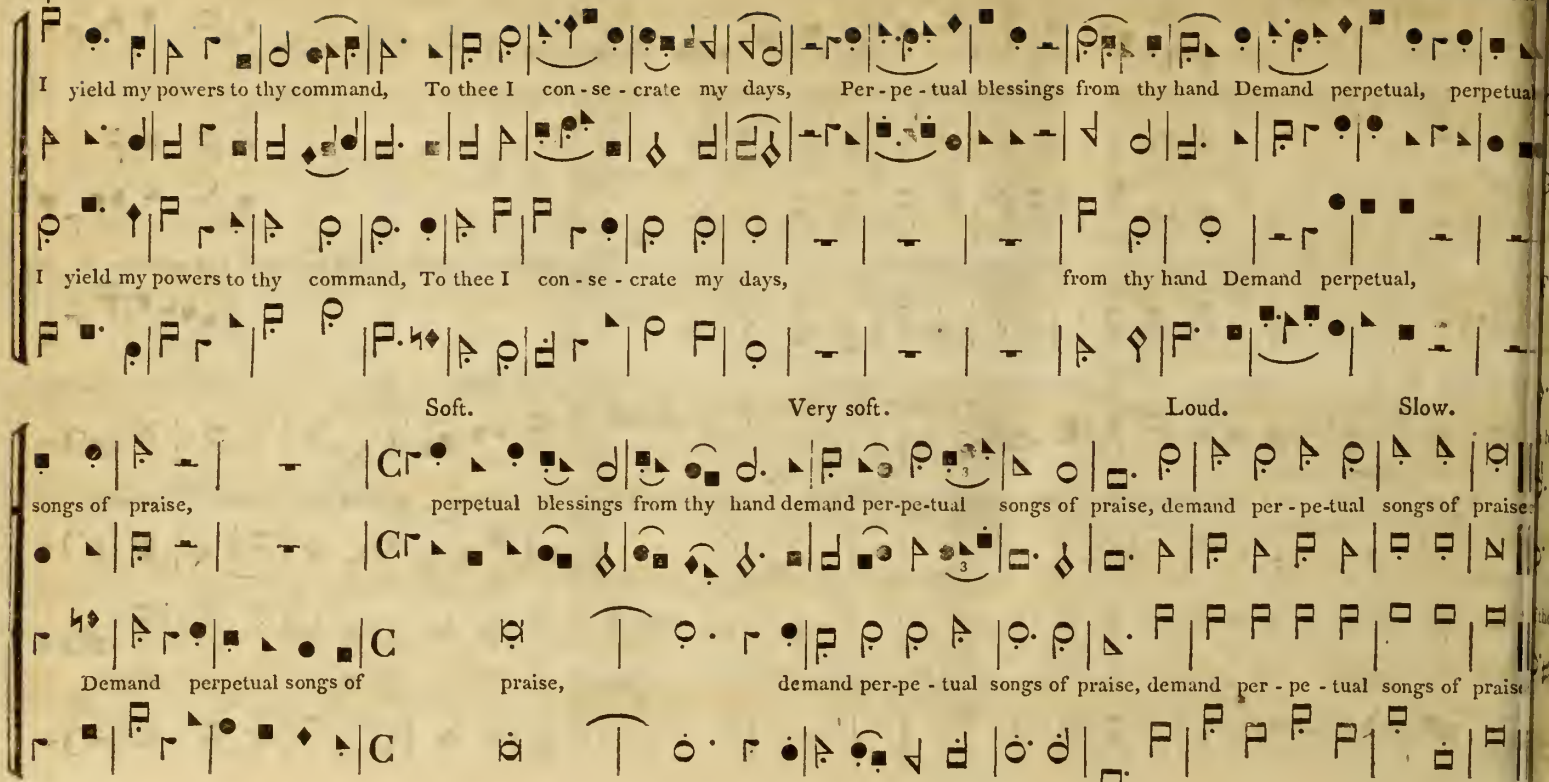
In the flat key, the △ with the dot, is the first degree; the ◇ is the second degree; the □ is the third degree; the ○ is the fourth degree; the △ is the fifth degree; the □ with the dot, is the sixth degree; and the ○ with the dot, is the seventh degree.

The eighth to each degree, is, invariably, the same character, has the same name, and is the same degree of the key.

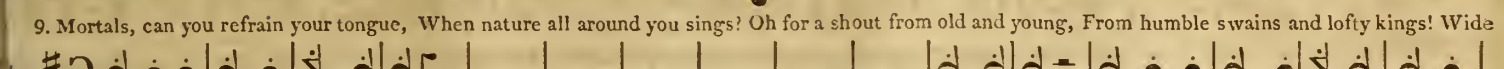
1. A glo - ry gilds the sa - cred page, Ma - jes - tic like the sun; It gives a light to eve - ry
2. The hand that gave it, still supplies, The gra - cious light and heat; His truths up - on the na - tions
3. Let e - ver - last - ing thanks be thine, For such a bright dis - play; As makes a world of dark - ness
4. My soul re - joic - es to pursue The steps of him I love; Till glo - ry breaks up - on my
Loud
age, It gives, but bor - rows none, It gives a light to eve - ry age, It gives, but bor - rows none.
rise, They rise, but ne - ver set, His truths up - on the na - tions rise, They rise, but ne - ver set.
shine With beams of heaven-ly day, As makes a world of dark - ness shine With beams of heaven - ly day.
view In bright - er worlds a - bove, Till glo - ry breaks up - on my view In bright-er worlds a - bove.


My God, how end - less is thy love! Thy gifts are eve - ry ev' - ning new; And morn - ing mercies, morn - ing
My God, how end - less is thy love! Thy gifts are eve - ry ev' - ning new; And morn - ing mercies, morn - ing
Loud. Soft. Increase. Loud.
mercies from above, Gently dis - till like ear - ly dew, gent - ly dis - till like ear - ly dew, like ear - ly dew
mercies from above, Gently dis - till like ear - ly dew, gently dis - till like ear - ly dew, like ear - ly dew

Thou spreads't the curtains of the night, Great Guardian of my sleeping hours; Thy sov'reign word restores the light, And quickens all my
Thou spreads't the curtains of the night, Great Guardian of my sleeping hours; Thy sov'reign word restores the light, And quickens all my
Diminish. Increase. Diminish. Unisons. Increase. Diminish. Slow. Increase. Cheerful.
drow - sy powers, and quickens all my drowsy powers, my drowsy powers, and quickens all my drowsy powers, my drowsy powers
drow - sy powers, and quickens all my drowsy powers, my drowsy powers, and quickens all my drowsy powers, my drowsy powers.

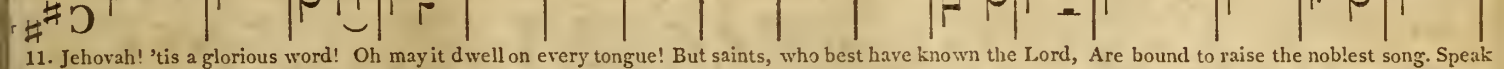

Diminish. Increase. Diminish
I yield my powers to thy command, To thee I con - se - crate my days, Per - pe - tual blessings from thy hand Demand perpetual, perpetual
I yield my powers to thy command, To thee I con - se - crate my days, from thy hand Demand perpetual,
Soft. Very soft. Loud. Slow.
songs of praise, perpetual blessings from thy hand demand per-pe-tual songs of praise, demand per - pe-tual songs of praise
Demand perpetual songs of praise, demand per-pe - tual songs of praise, demand per - pe - tual songs of praise

9. Mortals, can you refrain your tongue, When nature all around you sings? Oh for a shout from old and young, From humble swains and lofty kings! Wide



11. Jehovah! 'tis a glorious word! Oh may it dwell on every tongue! But saints, who best have known the Lord, Are bound to raise the noblest song. Speak

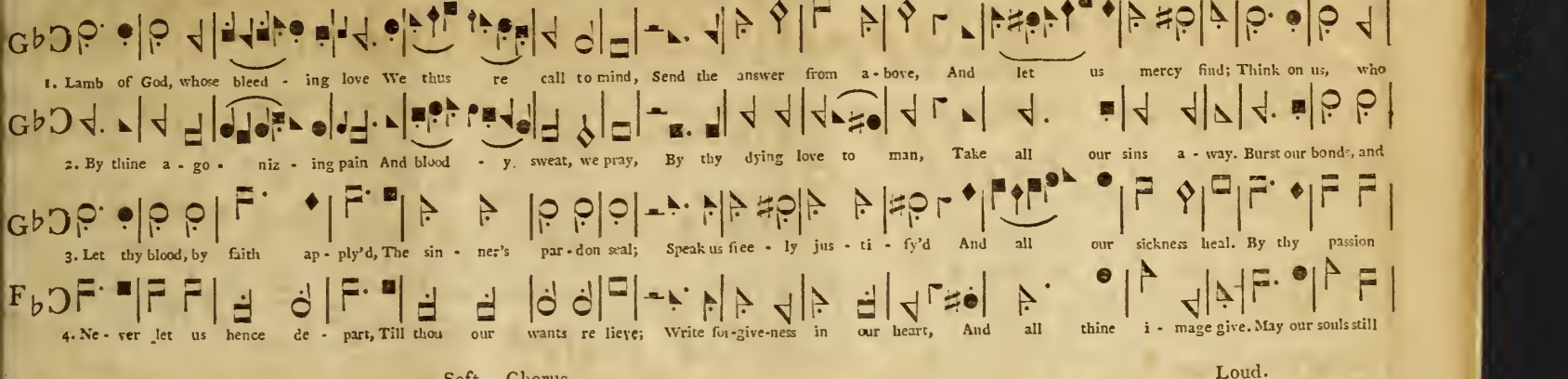
his vast dominion lies Make the Creator's name be known; Loud as his thunder shout his praise, And sound it lofty as his throne. And sound it lofty as his



the wonders of that love, Which Gabriel plays on every chord; From all below, and all above, Loud hallelujahs to the Lord, Loud hallelujahs to the Lord!

1. Our God how firm his pro mise stands, Ev'n when he hides, ev'n when, ev'n when he hides his face. Our God how firm his pro mise
2. Then why, my soul, these sad com-plaints, Since Christ and we, since Christ, since Christ and we are one? Then why, my soul, these sad com-
3. Be - neath his smiles my heart has liv'd, And part of heav'n, and part, and part of heav'n pos-sessd; Be-neath his smiles my heart has
stands, Ev'n when he hides his face! He trusts, in our Re - deem-er's hands, His glory and his grace, His glo - - ry and his grace.
plaints, Since Christ and we are one? Thy God is faithful to his saints, Is faithful to his son, Is faith - - ful to his son.
liv'd, And part of heav'n pos-sess'd; I praise his name for grace receiv'd, And trust him for the rest, And trust him for the rest,

Moderate.


1. Lamb of God, whose bleed - ing love We thus re call to mind, Send the answer from a - bove, And let us mercy find; Think on us, who
2. By thine a - go - niz - ing pain And blood - y sweat, we pray, By thy dying love to man, Take all our sins a - way. Burst our bonds, and
3. Let thy blood, by faith ap - ply'd, The sin - ner's par - don seal; Speak us free - ly jus - ti - fy'd And all our sickness heal. By thy passion
4. Ne - ver let us hence de - part, Till thou our wants re lieve; Write for-give-ness in our heart, And all thine i - mage give. May our souls still

Soft. Chorus. Loud.

look to thee, And ev' - ry strug - ling soul re lease O re mem ber Cal va ry, O re mem ber Cal va ry! And bid us go in peace, And bid us go in peace, And bid us go in peace.
set us free, From all in - i - qui - ty re lease, O re mem ber Cal va ry, O re mem ber Cal va ry! And bid us go in peace, And bid us go in peace, And bid us go in peace.
on the tree, Let all our griefs and trou ble cease; O re mem ber Cal va ry, O re mem ber Cal va ry! And bid us go in peace.
cry to thee, Till per fect ed in ho li ness; O remember Cal va ry, O re mem ber Cal va ry! And bid us go in peace.

Be yond, beyond the glittering star ry sky, Far as th' e ter nal hills, far as th' e ter nal hills, There, in the bound less worlds o

Be yond, beyond the glittering star ry sky, Far as th' e ter nal hills, far as th' e ter nal hills, There, in the boundless worlds c

Moderate.

light, Our dear Redeemer dwells, Our dear Redeemer dwells. Im mor tal an gels bright and fair, In countless ar mies shine, At his righ

light, Our dear Redeemer dwells, Our dear Redeemer dwells. Im mor tal an gels bright and fair, In countless ar mies shine, At his rigl

Cheerful.

and, with golden harps, They of fer songs divine, At his right hand, with gold en harps, they of fer songs di vine.

and, with golden harps, They of fer songs divine, At his right hand, with gold en harps, they of fer songs di vine.

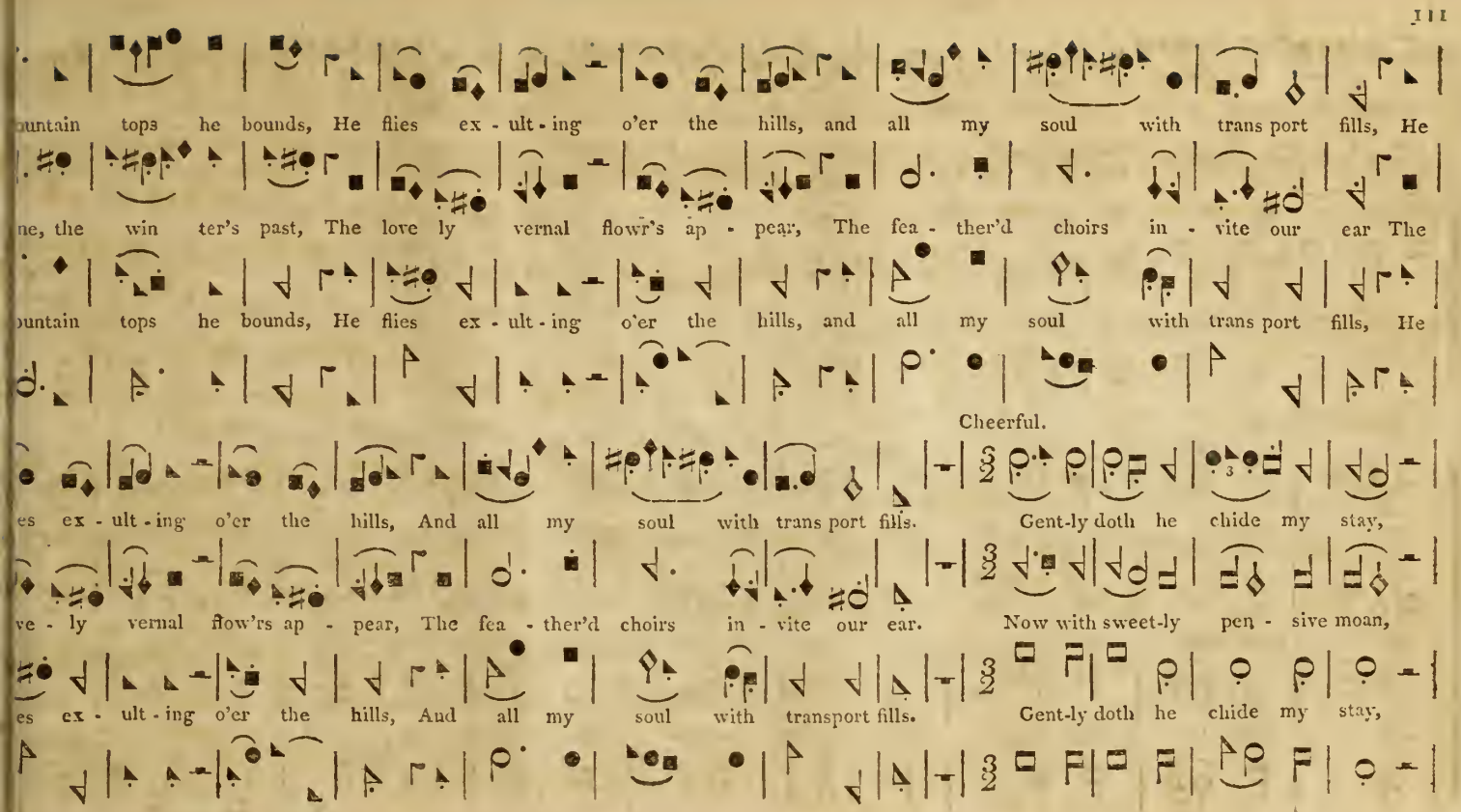
Slow.

They brought his chariot from above, To bear him to his throne; Clapp'd their triumphant, Clapp'd their triumphant wings and cry'd The glorious work is done!

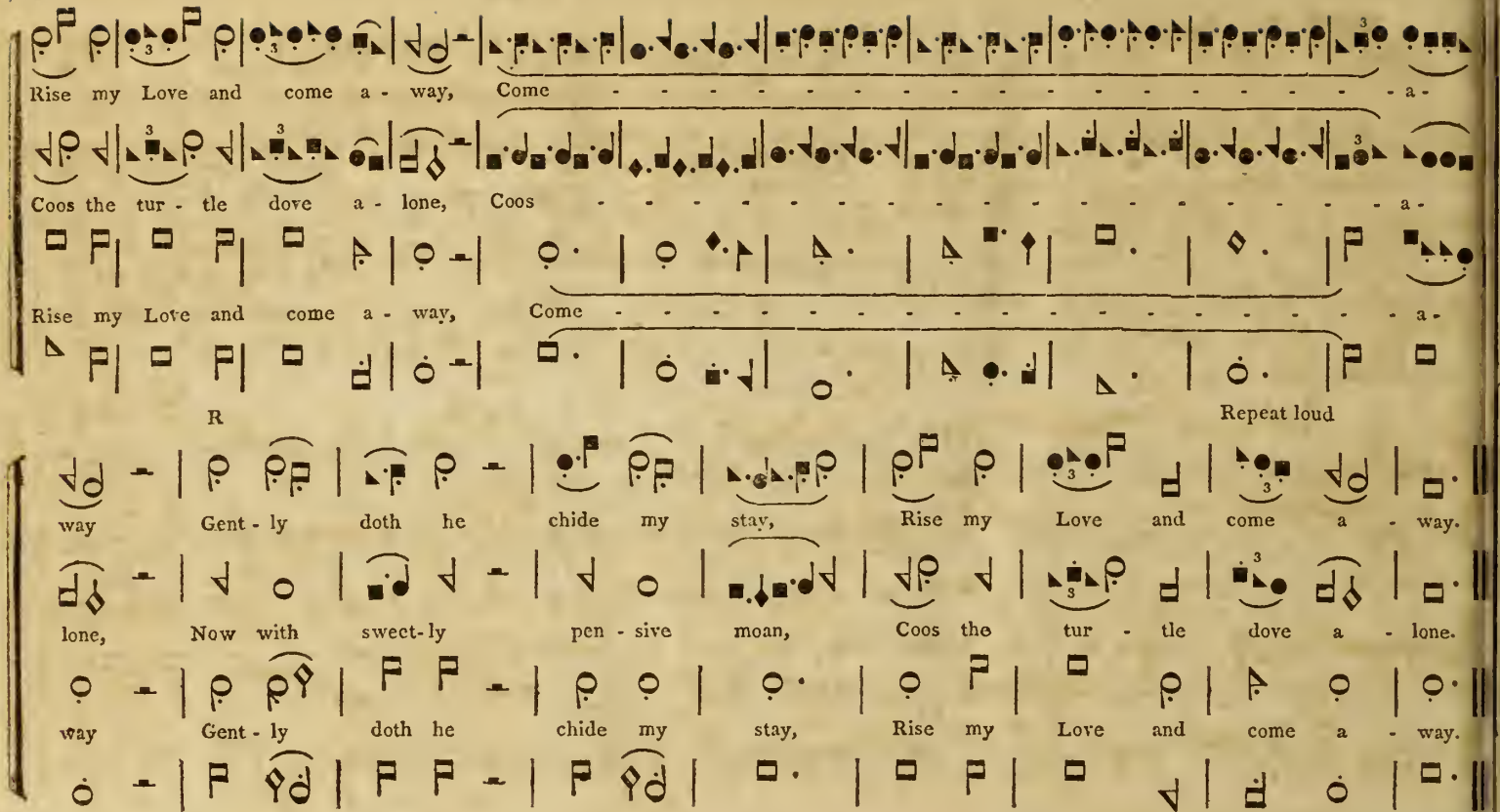
They brought his chariot from above, To bear him to his throne; Clapp'd their triumphant, Clapp'd their triumphant wings and cry'd The glorious work is done!

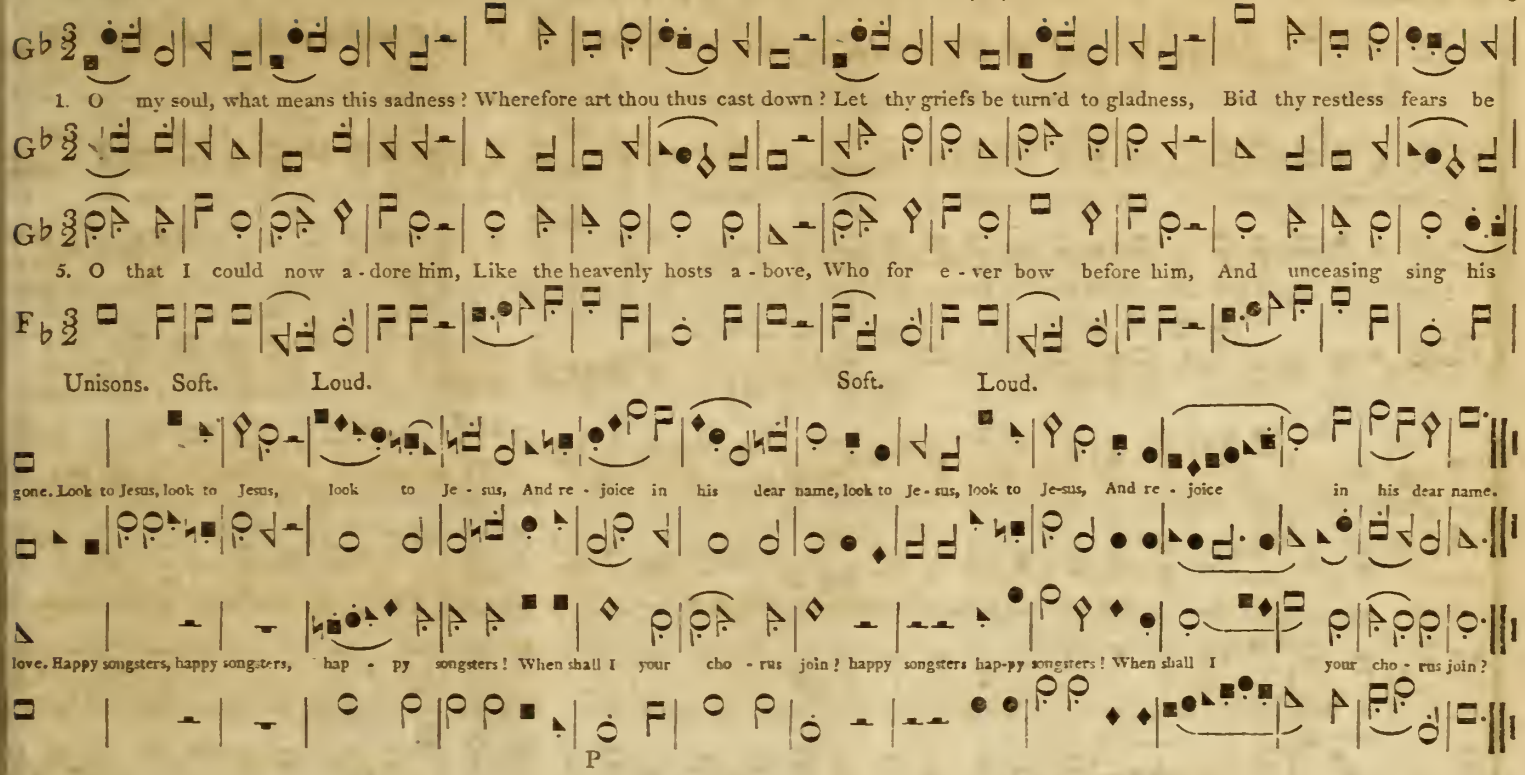
Moderate.

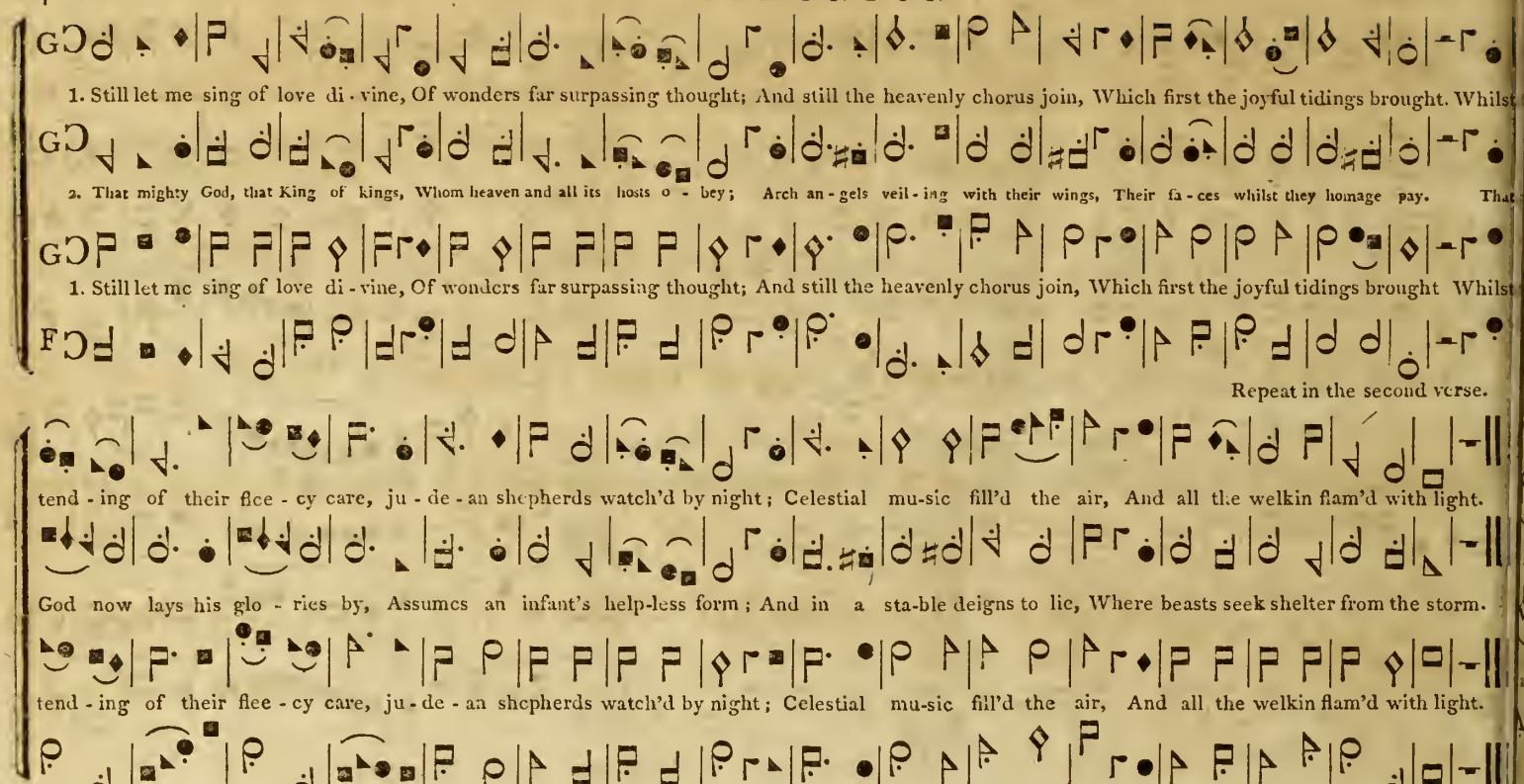
1. The voice of my be - lov - ed sounds, While o'er the moun - tain tops he bounds, He flies ex - ult -
2. The scat - ter'd clouds are fled at last, The rain is gone, the win - ter's past, The love - ly ver -
1. The voice of my be - lov - ed sounds, While o'er the moun - tain tops he bounds, He flies ex - ult -
o'er the hills, And all my soul with trans - port fills, The voice of my be - lov - ed sounds, While o'er th
flowr's ap - pear, The fea - ther'd choirs in - vite our ear, The scat - ter'd clouds are fled at last, The rain
o'er the hills, And all my soul with trans - port fills; The voice of my be - lov - ed sounds, While o'er th


untain tops he bounds, He flies ex - ult - ing o'er the hills, and all my soul with trans port fills, He
ne, the win ter's past, The love ly vernal flow'r's ap - pear, The fea - ther'd choirs in - vite our ear The
untain tops he bounds, He flies ex - ult - ing o'er the hills, and all my soul with trans port fills, He
Cheerful.
es ex - ult - ing o'er the hills, And all my soul with trans port fills. Gent-ly doth he chide my stay,
ve - ly vernal flow'rs ap - pear, The fea - ther'd choirs in - vite our ear. Now with sweet-ly pen - sive moan,
es ex - ult - ing o'er the hills, And all my soul with transport fills. Gent-ly doth he chide my stay,

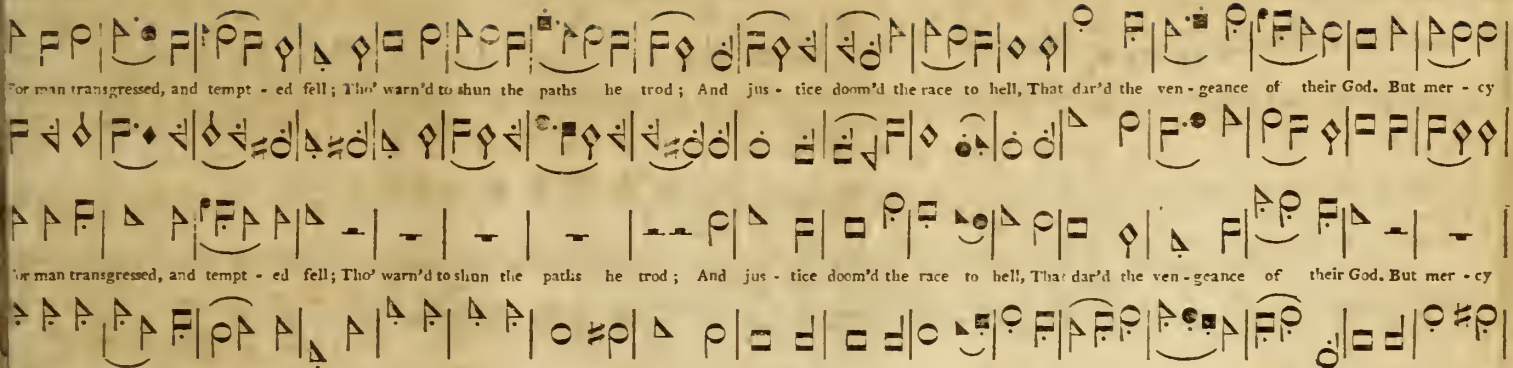
Soft.


Rise my Love and come a - way, Come - a -
Coos the tur - tle dove a - lone, Coos - a -
Rise my Love and come a - way, Come - a -
R
Repeat loud
way Gent - ly doth he chide my stay, Rise my Love and come a - way.
lone, Now with swect-ly pen - sive moan, Coos the tur - tle dove a - lone.
way Gent - ly doth he chide my stay, Rise my Love and come a - way.

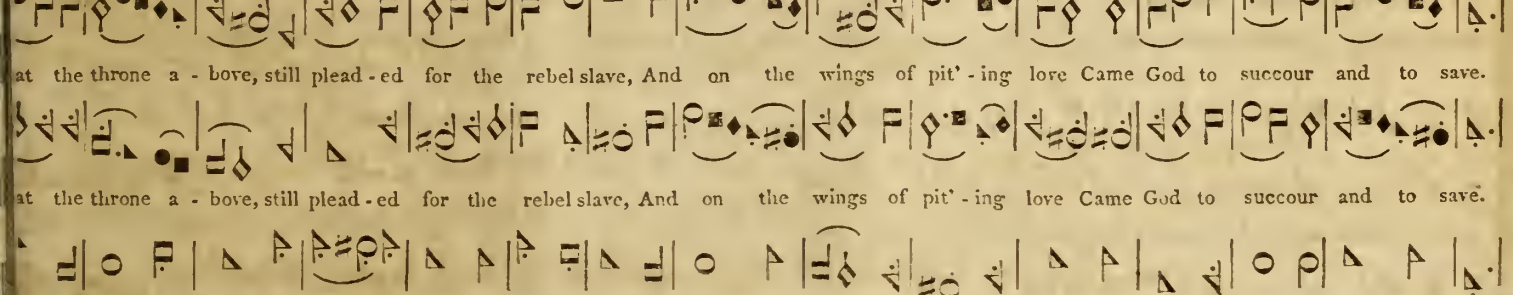

1. O my soul, what means this sadness? Wherefore art thou thus cast down? Let thy griefs be turn'd to gladness, Bid thy restless fears be
5. O that I could now a-dore him, Like the heavenly hosts a-bove, Who for e-ver bow before him, And unceasing sing his
Unisons. Soft. Loud. Soft. Loud.
gone. Look to Jesus, look to Jesus, look to Je-sus, And re-joice in his dear name, look to Je-sus, look to Je-sus, And re-joice in his dear name.
love. Happy songsters, happy songsters, hap-py songsters! When shall I your cho-rus join? happy songsters hap-py songsters! When shall I your cho-rus join?
P


1. Still let me sing of love di - vine, Of wonders far surpassing thought; And still the heavenly chorus join, Which first the joyful tidings brought. Whilst
2. That mighty God, that King of kings, Whom heaven and all its hosts o - bey; Arch an - gels veil - ing with their wings, Their fa - ces whilst they homage pay. That
1. Still let me sing of love di - vine, Of wonders far surpassing thought; And still the heavenly chorus join, Which first the joyful tidings brought Whilst
Repeat in the second verse.
tend - ing of their flee - cy care, ju - de - an shepherds watch'd by night; Celestial mu-sic fill'd the air, And all the welkin flam'd with light.
God now lays his glo - ries by, Assumes an infant's help-less form; And in a sta-ble deigns to lie, Where beasts seek shelter from the storm.
tend - ing of their flee - cy care, ju - de - an shepherds watch'd by night; Celestial mu-sic fill'd the air, And all the welkin flam'd with light.

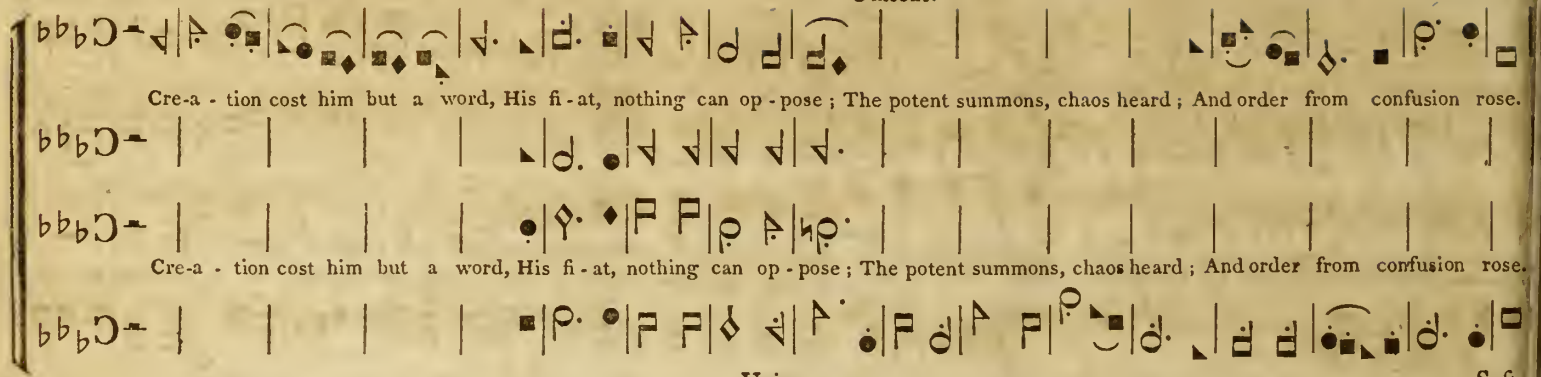
Moderate. Soft.


For man transgressed, and tempt - ed fell; Tho' warn'd to shun the paths he trod; And jus - tice doom'd the race to hell, That dar'd the ven - geance of their God. But mer - cy
For man transgressed, and tempt - ed fell; Tho' warn'd to shun the paths he trod; And jus - tice doom'd the race to hell, That dar'd the ven - geance of their God. But mer - cy

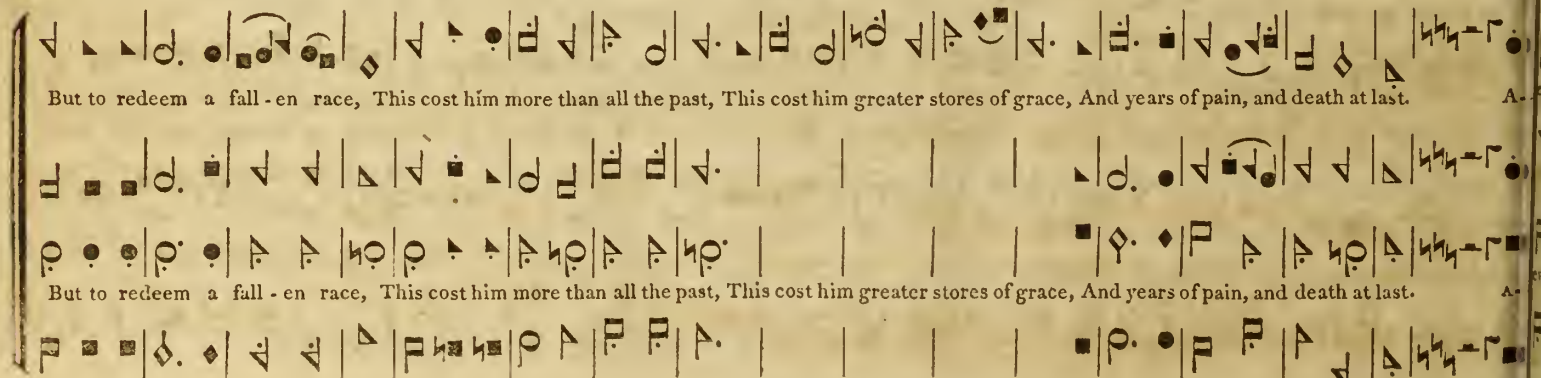
Two trebles and bass. Loud.


at the throne a - bove, still plead - ed for the rebel slave, And on the wings of pit' - ing love Came God to succour and to save.
at the throne a - bove, still plead - ed for the rebel slave, And on the wings of pit' - ing love Came God to succour and to save.

Unisons.

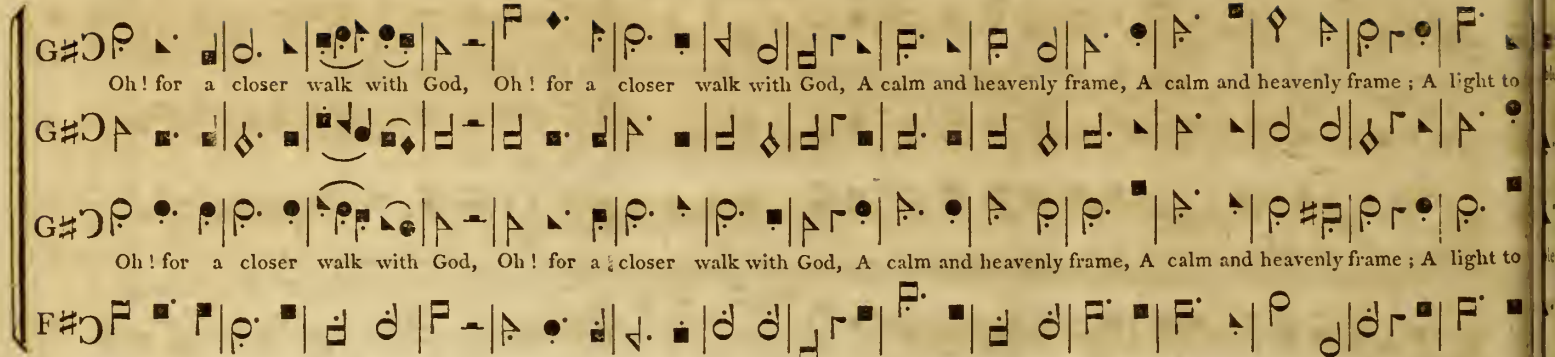

Cre-a - tion cost him but a word, His fi - at, nothing can op - pose ; The potent summons, chaos heard ; And order from confusion rose.
Cre-a - tion cost him but a word, His fi - at, nothing can op - pose ; The potent summons, chaos heard ; And order from confusion rose.

Unisons. Soft.

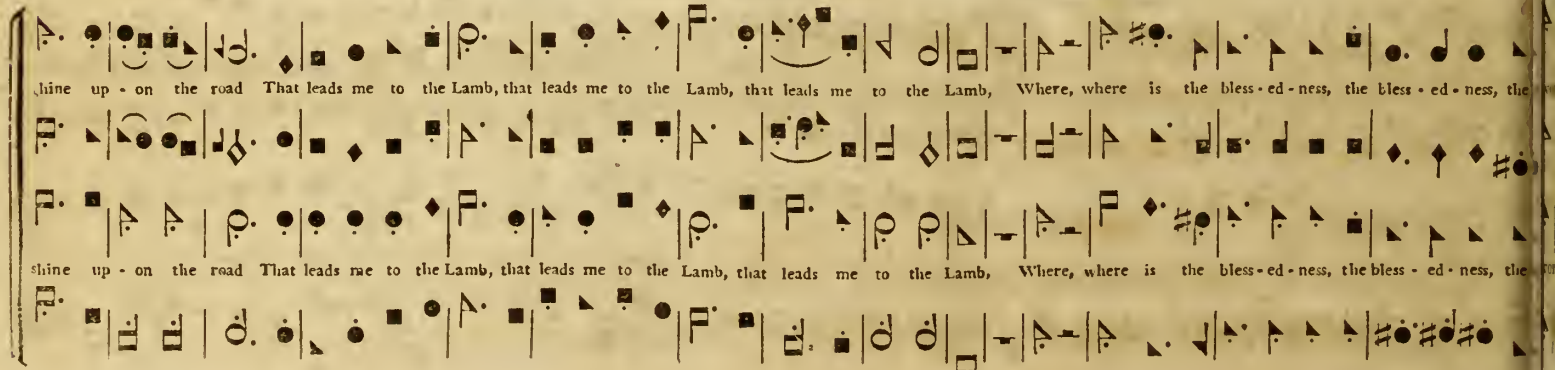

But to redeem a fall - en race, This cost him more than all the past, This cost him greater stores of grace, And years of pain, and death at last. A-
But to redeem a fall - en race, This cost him more than all the past, This cost him greater stores of grace, And years of pain, and death at last. A-

azement seiz'd the hosts above, To see the ills their Maker bore; And man, shall man behold such love, And not in humble dust a - dore. Let praise from
azement seiz'd the hosts above, To see the ills their Maker bore; And man, shall man behold such love, And not in humble dust a - dore. Let praise from
very tongue ascend, Let gratitude each heart inspire, The skies let hal-le-lu-jahs rend, the skies let hal-le-lu-jahs rend, And loud hosannas swell the lyre.
very tongue ascend, Let gratitude each heart inspire, The skies let hal-le-lu-jahs rend, the skies let hal-le-lu-jahs rend, And loud hosannas swell the lyre.

Moderate. WOBURN. Soft. Loud

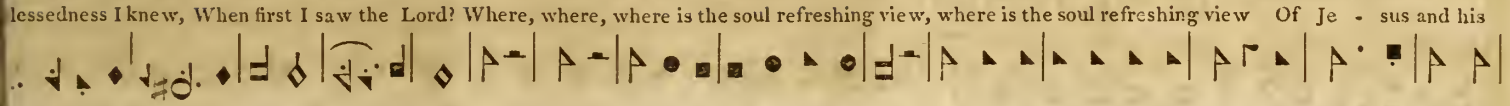

Oh! for a closer walk with God, Oh! for a closer walk with God, A calm and heavenly frame, A calm and heavenly frame; A light to
Oh! for a closer walk with God, Oh! for a closer walk with God, A calm and heavenly frame, A calm and heavenly frame; A light to

Soft. Loud. Soft and Slow.

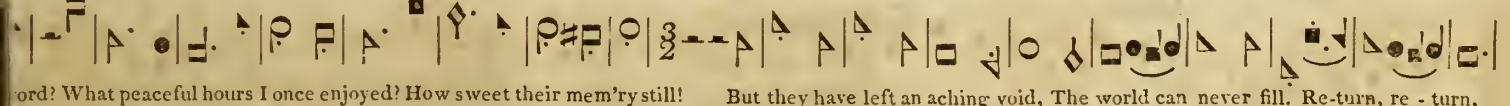

shine up - on the road That leads me to the Lamb, that leads me to the Lamb, that leads me to the Lamb, Where, where is the bless - ed - ness, the bless - ed - ness, the
shine up - on the road That leads me to the Lamb, that leads me to the Lamb, that leads me to the Lamb, Where, where is the bless - ed - ness, the bless - ed - ness, the

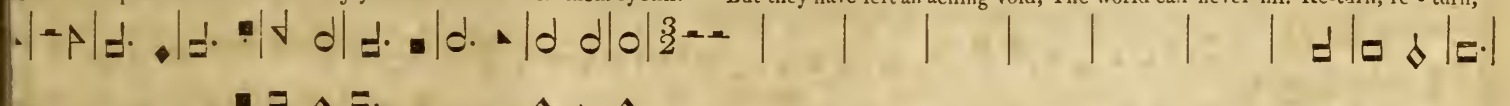
Loud.

lessedness I knew, When first I saw the Lord? Where, where, where is the soul refreshing view, where is the soul refreshing view Of Je - sus and his

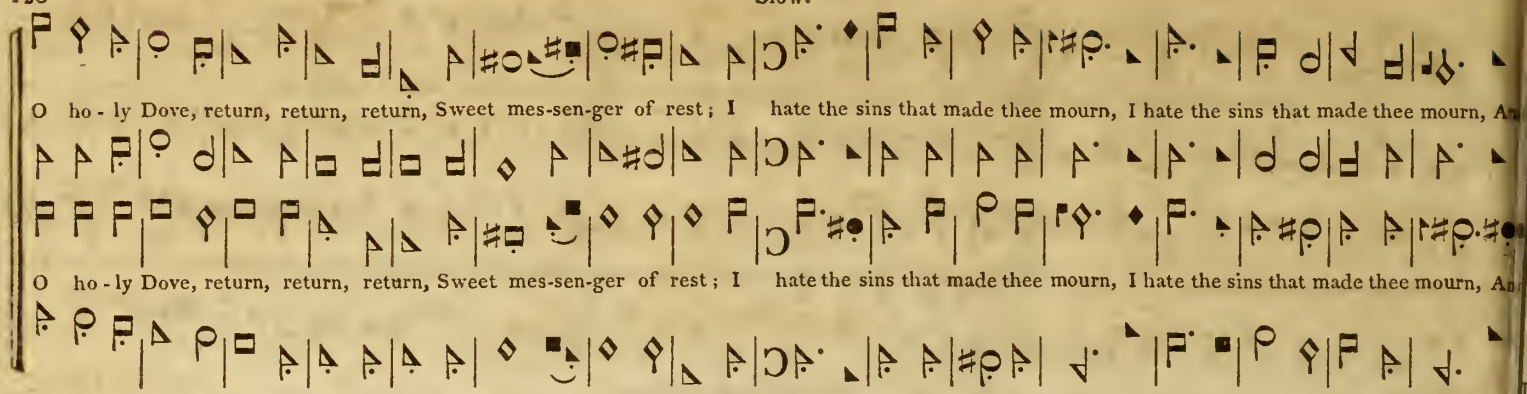

essedness I knew, When first I saw the Lord? Where, where, where is the soul refreshing view, where is the soul refreshing view Of Je - sus and his

Moderate. Moderate. Soft. Unisons. Loud and Slow.

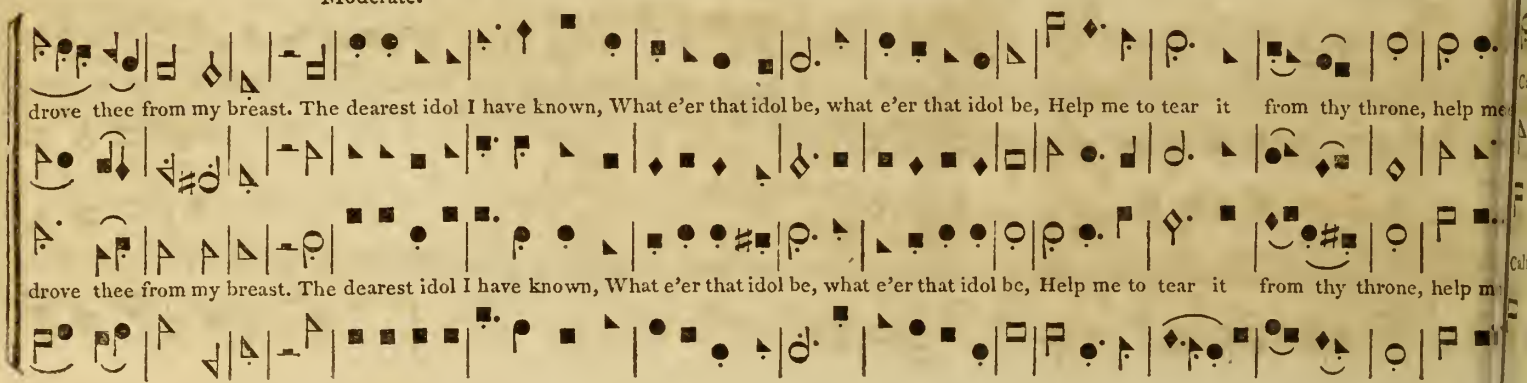

ord? What peaceful hours I once enjoyed? How sweet their mem'ry still! But they have left an aching void, The world can never fill. Re-turn, re - turn,

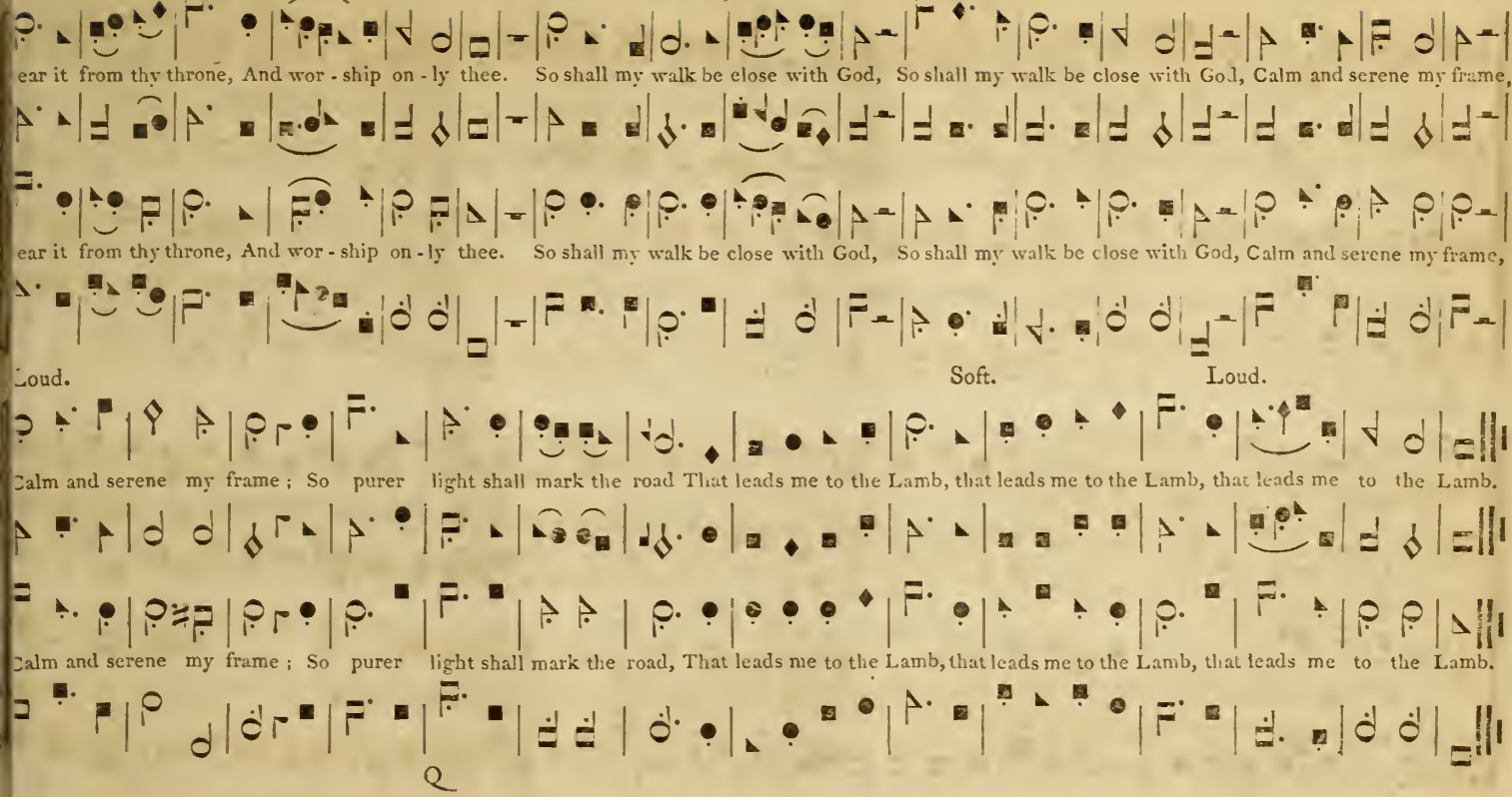

ord? What peaceful hours I once enjoyed? How sweet their mem'ry still! But they have left an aching void, The world can never fill. Re-turn, re - turn,

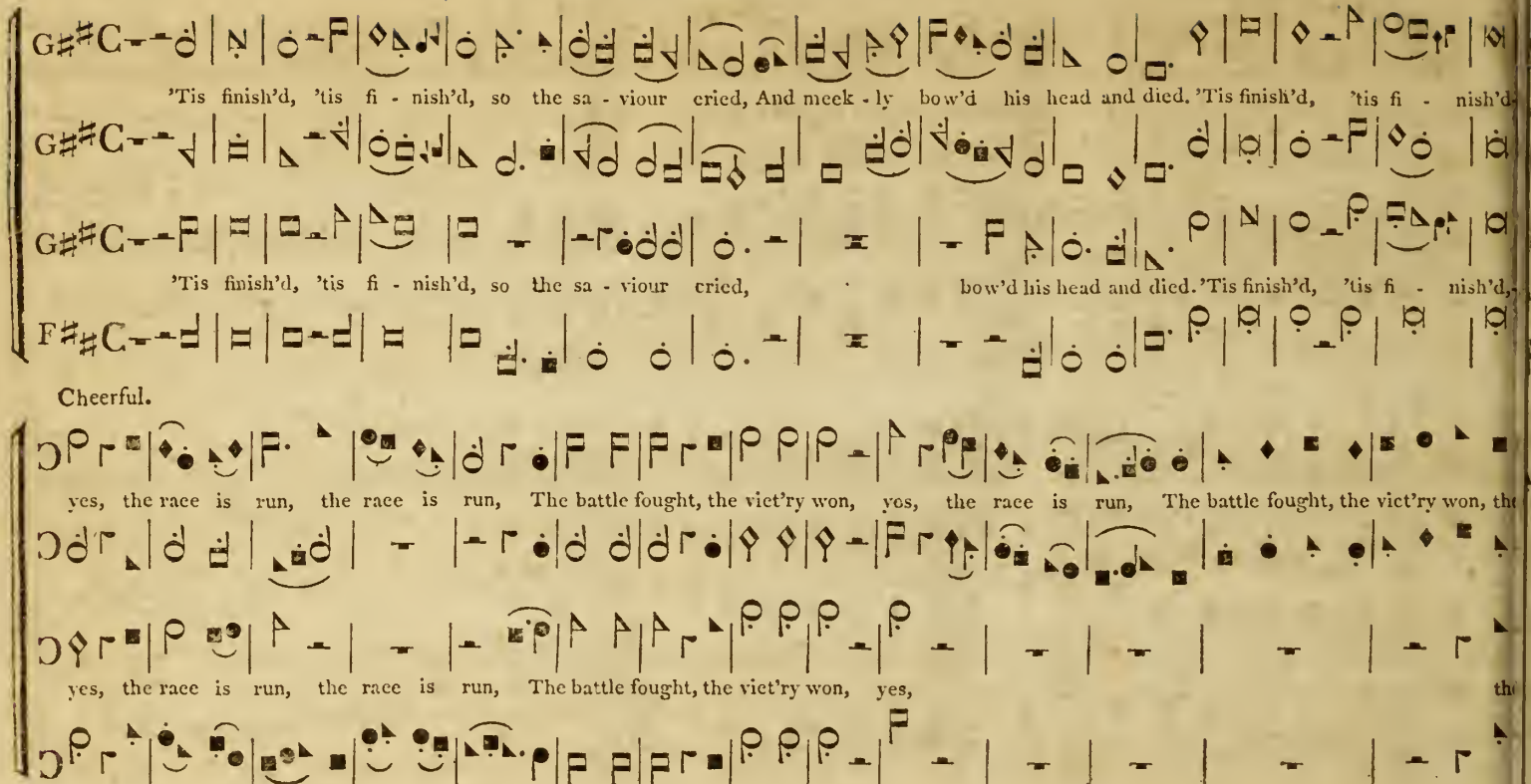
Slow.


O ho - ly Dove, return, return, return, Sweet mes-sen-ger of rest; I hate the sins that made thee mourn, I hate the sins that made thee mourn, An
O ho - ly Dove, return, return, return, Sweet mes-sen-ger of rest; I hate the sins that made thee mourn, I hate the sins that made thee mourn, An

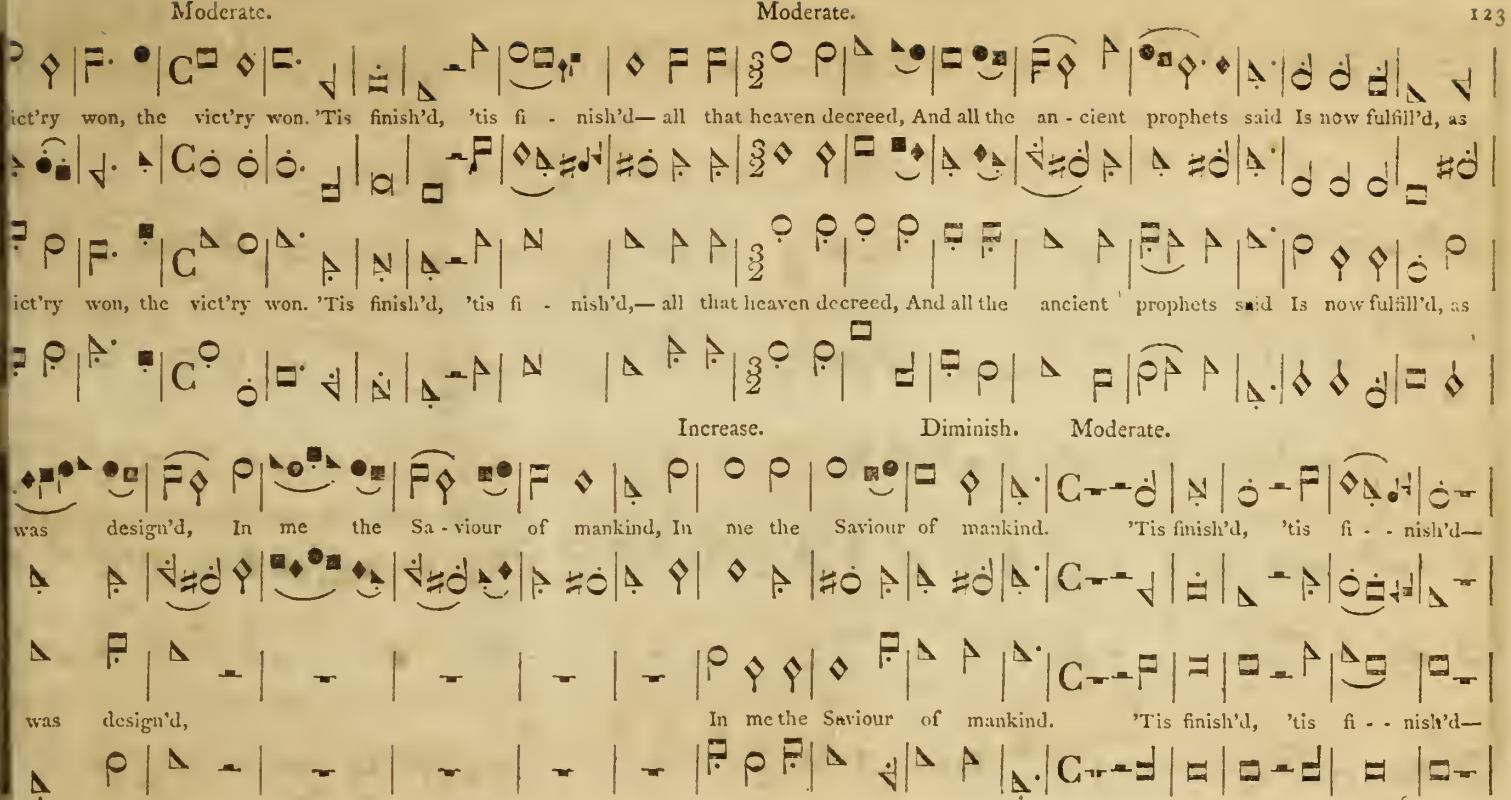
Moderate.

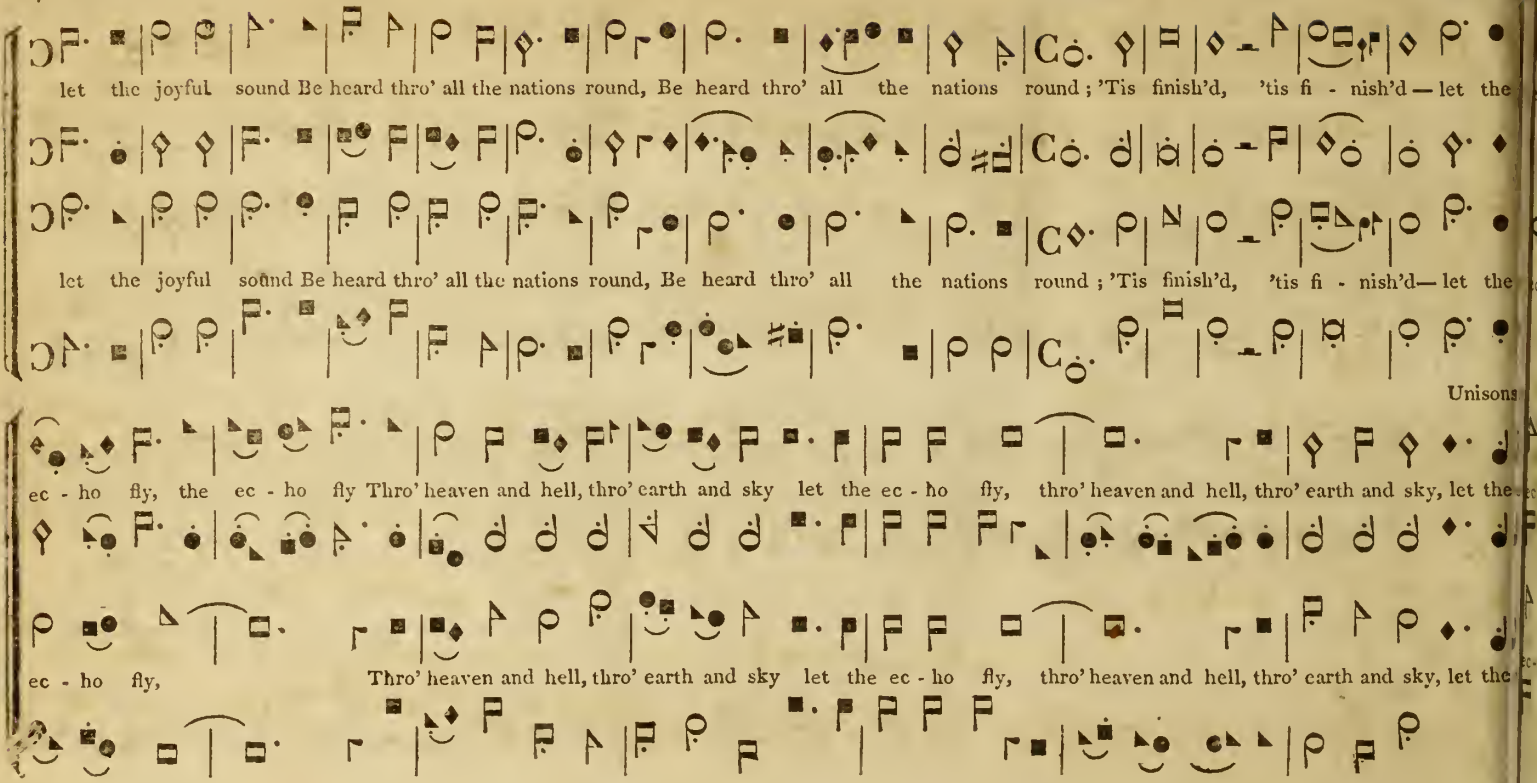

drove thee from my breast. The dearest idol I have known, What e'er that idol be, what e'er that idol be, Help me to tear it from thy throne, help me
drove thee from my breast. The dearest idol I have known, What e'er that idol be, what e'er that idol be, Help me to tear it from thy throne, help m


ear it from thy throne, And wor - ship on - ly thee. So shall my walk be close with God, So shall my walk be close with God, Calm and serene my frame,
ear it from thy throne, And wor - ship on - ly thee. So shall my walk be close with God, So shall my walk be close with God, Calm and serene my frame,
Loud.
Soft.
Loud.
Calm and serene my frame; So purer light shall mark the road That leads me to the Lamb, that leads me to the Lamb, that leads me to the Lamb.
Calm and serene my frame; So purer light shall mark the road, That leads me to the Lamb, that leads me to the Lamb, that leads me to the Lamb.

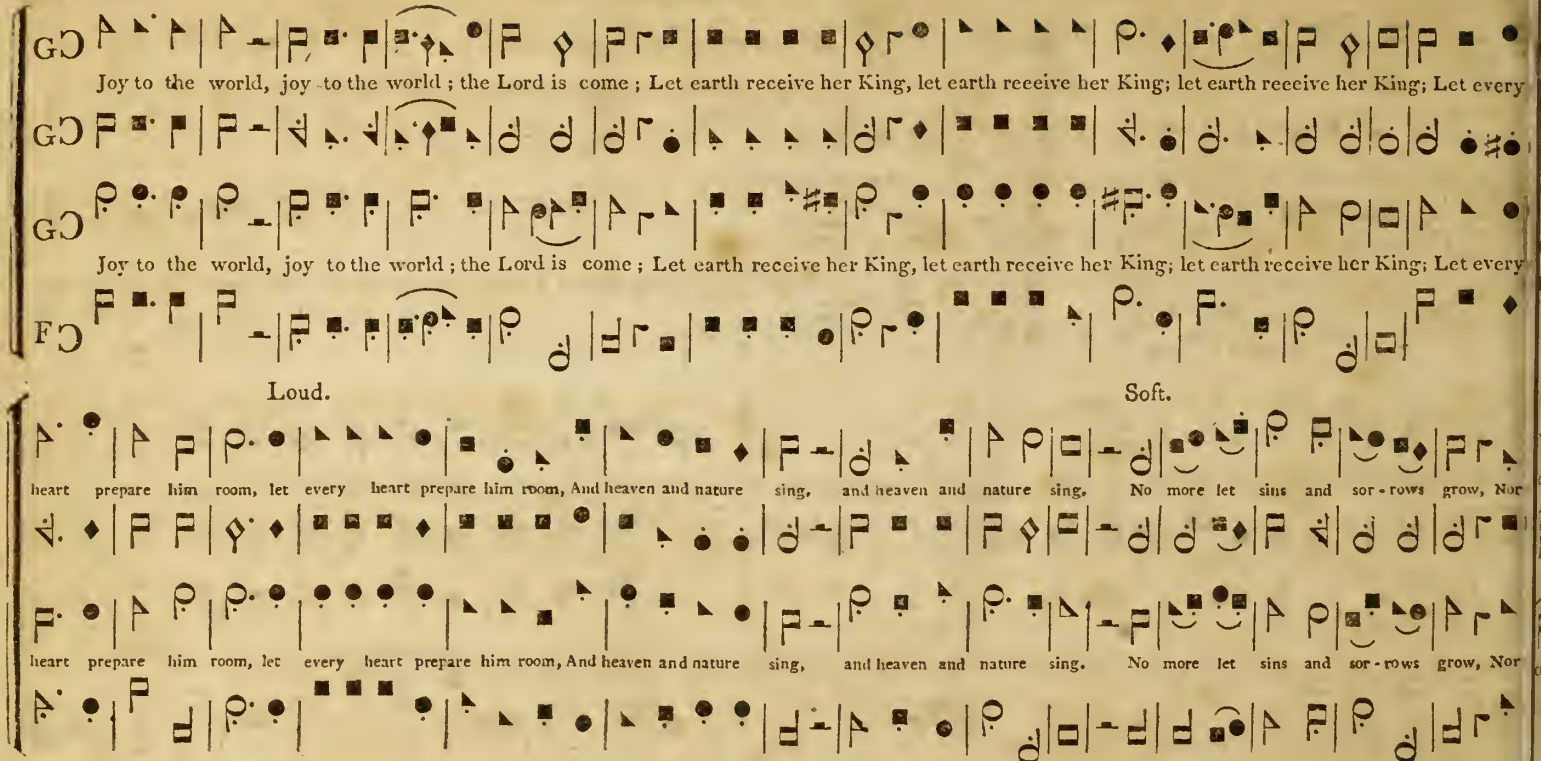

'Tis finish'd, 'tis fi - nish'd, so the sa - viour cried, And meek - ly bow'd his head and died. 'Tis finish'd, 'tis fi - nish'd
'Tis finish'd, 'tis fi - nish'd, so the sa - viour cried, bow'd his head and died. 'Tis finish'd, 'tis fi - nish'd,
Cheerful.
yes, the race is run, the race is run, The battle fought, the vict'ry won, yes, the race is run, The battle fought, the vict'ry won, the
yes, the race is run, the race is run, The battle fought, the vict'ry won, yes, the

Moderate. Moderate.


ict'ry won, the vict'ry won. 'Tis finish'd, 'tis fi - nish'd— all that heaven decreed, And all the an - cient prophets said Is now fulfill'd, as
ict'ry won, the vict'ry won. 'Tis finish'd, 'tis fi - nish'd,— all that heaven decreed, And all the ancient prophets said Is now fulfill'd, as
Increase. Diminish. Moderate.
was design'd, In me the Sa - viour of mankind, In me the Saviour of mankind. 'Tis finish'd, 'tis fi - - nish'd—
was design'd, In me the Saviour of mankind. 'Tis finish'd, 'tis fi - - nish'd—


let the joyful sound Be heard thro' all the nations round, Be heard thro' all the nations round; 'Tis finish'd, 'tis fi - nish'd — let the
let the joyful sound Be heard thro' all the nations round, Be heard thro' all the nations round; 'Tis finish'd, 'tis fi - nish'd — let the
Unisons
ec - ho fly, the ec - ho fly Thro' heaven and hell, thro' earth and sky let the ec - ho fly, thro' heaven and hell, thro' earth and sky, let the
ec - ho fly, Thro' heaven and hell, thro' earth and sky let the ec - ho fly, thro' heaven and hell, thro' earth and sky, let the

c - ho fly let the ec - ho fly, Thro' heaven and hell, thro' earth and sky, thro' earth and sky, let the
the ec-ho, the echo, let the ec - ho fly, the ec - ho fly
c - ho fly the ec - ho, the ec - ho, let the ec - ho fly, Thro' heaven and hell, thro' earth and sky, thro' earth and sky, let the
Unisons.
Slow.
c - ho fly, the echo fly thro' heaven and hell, thro' earth and sky, thro' earth and sky, thro' heaven and hell, thro' earth and sky.
c - ho fly, the ec - ho fly thro' heaven and hell, thro' earth and sky, thro' earth and sky, thro' heaven and hell, thro' earth and sky.


Joy to the world, joy to the world; the Lord is come; Let earth receive her King, let earth receive her King; let earth receive her King; Let every
Joy to the world, joy to the world; the Lord is come; Let earth receive her King, let earth receive her King; let earth receive her King; Let every
Loud.
Soft.
heart prepare him room, let every heart prepare him room, And heaven and nature sing, and heaven and nature sing. No more let sins and sor-rows grow, Nor
heart prepare him room, let every heart prepare him room, And heaven and nature sing, and heaven and nature sing. No more let sins and sor-rows grow, Nor

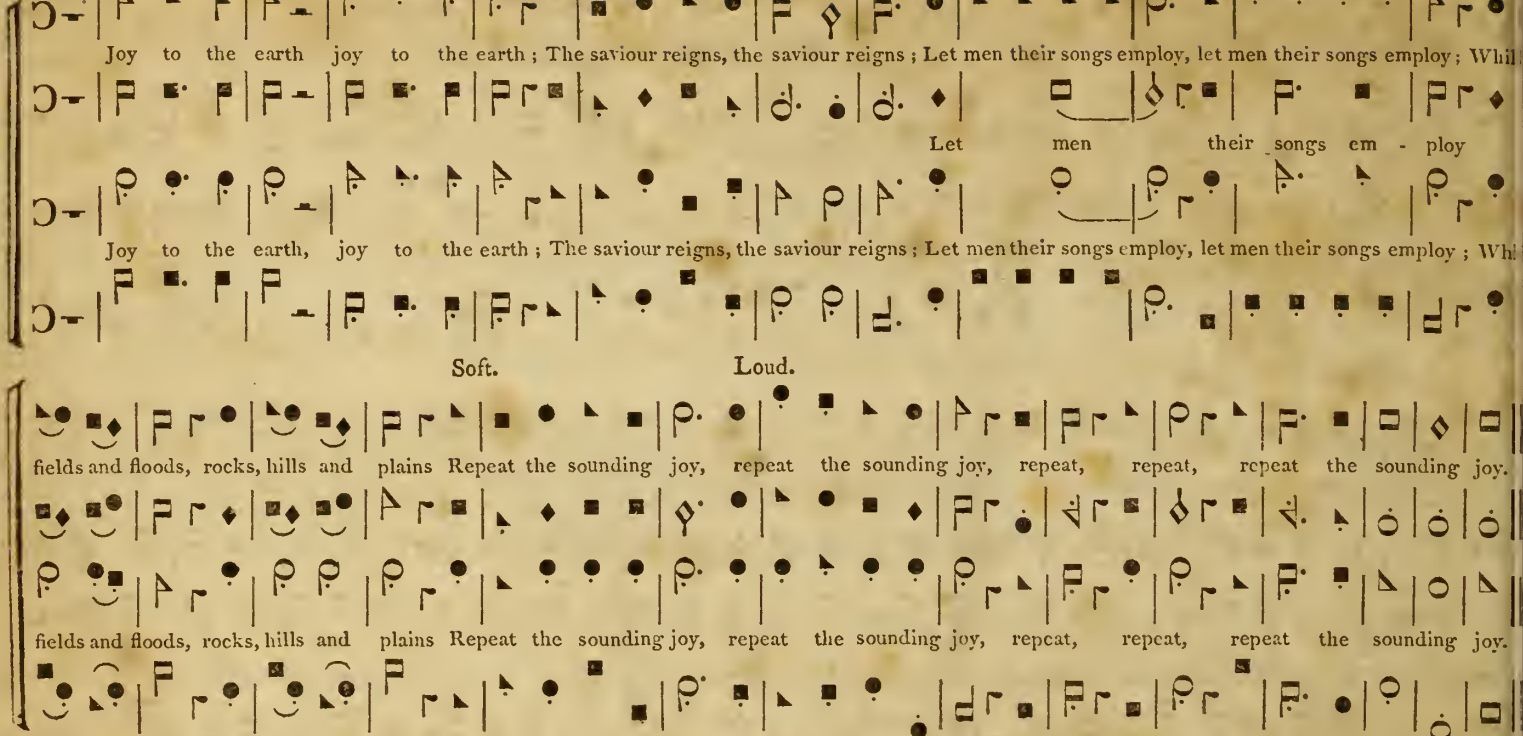
horns in - fest the ground; He comes to make his blessings flow, he comes to make his blessings flow, Far as the curse is found, far as the

horns in - fest the ground; He comes to make his blessings flow, he comes to make his blessings flow, Far as the curse is found, far as the

Cheerful.

urse is found. He rules the world with truth and grace, And makes the nations prove The glories of his righteousness, And wonders of his love.

urse is found. He rules the world with truth and grace, And makes the nations prove The glories of his righteousness, And wonders of his love.


Joy to the earth joy to the earth ; The saviour reigns, the saviour reigns ; Let men their songs employ, let men their songs employ ; Whil
Let men their songs em - ploy
Joy to the earth, joy to the earth ; The saviour reigns, the saviour reigns ; Let men their songs employ, let men their songs employ ; Wh
Soft.
Loud.
fields and floods, rocks, hills and plains Repeat the sounding joy, repeat the sounding joy, repeat, repeat, repeat the sounding joy.
fields and floods, rocks, hills and plains Repeat the sounding joy, repeat the sounding joy, repeat, repeat, repeat the sounding joy.